

## THE ART-JOURNAL.



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BRITISH ARTISTS:  
THEIR STYLE AND CHARACTER.  
WITH ENGRAVED ILLUSTRATIONS.

No. CIV.—GEORGE ELGAR HICKS.

**D**URING to the large size of the engravings here introduced, we have but little space left to write of an artist and his works concerning whom, and which, we could find much to say, for the majority of his pictures are full of descriptive material. GEORGE ELGAR HICKS was born, in 1824, at Lymington, Hampshire, of which county his father was a magistrate. Together with the other young members of his family, the future artist was instructed, from an early age, in rudimentary drawing by an excellent marine-

painter, his parents considering such teaching an essential part of a boy's education. The first dawns of the youthful mind towards Art developed themselves in a way that the painter can now only look back upon with a smile; when, in the hay-loft over his father's stables, he sketched, with pennyworths of colour, any of his juvenile relatives and friends who would sit to him. When sent to school his studio was transferred from the hay-loft to the harness-room of the school-master, who kindly allowed him to use it for that purpose; and there he would pass the great portion of his play-hours and half-holidays; while during the vacations at home he copied good paintings which were lent to him. His father, however, had no idea of making him an artist, and urged as an alternative the study of medicine. In accordance with this desire, the youth was articled to a medical practitioner, and studied for three years in the schools of University College. The knowledge thus gained, especially that arising from the study of anatomy, &c., was not lost; though, possibly, had the Professors inspected the pupil's note-books, they might have questioned the connection between so many portraits, including their own, which adorned the pages, and the construction of the human frame.

At the expiration of his indentures, Mr. Hicks, feeling no interest whatever in the study of medicine, obtained the reluctant consent of his father to exchange it for that of the painter's studio. At first he made drawings at the British Museum, but finding, what is the general verdict of learners, that little can be done without a master, he entered, in 1843, the Bloomsbury School of Art, then, as now, under the direction of Mr. F. S. Cary, where he obtained the prize for probationary drawings. In the following year he was admitted a student at the Royal Academy, and gained the first medal for drawings from the antique. In 1845 the premium of £60 was awarded to him, by the Art-Union of London, for a series of designs in outline, sent in pursuant to a competitive invitation. The subjects selected by the artist were from the Book of the Revelation of St. John, but the Council, not feeling



Drawn by W. J. Allen.]

THE RESTORATION—THE TABLES TURNED.

[Engraved by Butterworth and Heath.

justified in publishing a work on matters of such varied interpretation, commissioned another set from Campbell's "Gertrude of Wyoming."

Not till 1855 did any of his pictures attract much attention; but in that year one of his contributions to the exhibition of the

Academy, 'Hark, hark, the lark at Heaven's gate sings,' was noticed by us as of "very great merit;" it shows a young lady, while strolling in a field of waving grass, listening to the song of the bird, and looking upward through a flood of bright sunshine. 'Osier Whitening, or Withy Peeling,' a composition of



several figures engaged in this operation, and exhibited in 1857, is also a good picture of its class. In 1859 Mr. Hicks contributed a work, 'Dividend-day at the Bank,' which, from the originality of the subject, and the thoroughly effective and conscientious manner in which it was carried out, brought him at once prominently into notice. Its undoubted success led him to follow it with similar, or somewhat analogous subjects; as 'The General Post-Office,' exhibited in 1860; 'Billingsgate Market,' in 1870; 'Infant Election at the London Tavern,' in 1864;

'Before the Magistrates,' in 1866. All these pictures helped to maintain the reputation he had gained by the first of the class.

'Changing Homes,' and 'Woman's Mission,' both exhibited in 1862, differ widely in subject, yet each has most excellent qualities of its own, such as could not fail to arrest attention, and elicit commendation. The former shows a drawing-room, in which appears a bride, surrounded by her bridesmaids, and a host of gaily-dressed relatives and friends: the latter is a triptych, the first compartment of which exhibits a young mother leading her



*Drawn by W. J. Allen.*

TEACHING TO WALK.

*[Engraved by Butterworth and Heath.]*

child carefully along a woodland path, and carefully removing the briars from its path; the second, a wife solacing her husband under some heavy trial; and the third, a girl waiting on, and watching, her sick father. The whole of these pictures were most highly commended in our columns at the time. 'Reflected Smiles,' in the Academy in 1867, is one of the best works of its kind this artist had hitherto painted.

Whatever success may hitherto have followed the labours of Mr. Hicks failed to satisfy him; so far, that is, as regards the manner in which he treated his subjects. There was at once a

perceptible change from a certain hardness and clearness of style, to one full of broken colour and of greater power. In this spirit he produced, in 1868, 'The Escape of Queen Henrietta from England,' and 'Utilising Church-metal'; in 1869, 'The Church Militant,' an allegory from the Book of the Revelation; 'Little Misgivings,' and 'THE RESTORATION—THE TABLES TURNED'; the last we have engraved: it represents the interior of the belfry of a church, whereto the village tradesmen, hot from the forge, the bakehouse, and the barber's shop, had betaken themselves on the first arrival of the proclamation, and are pulling lustily at the ropes at a



"triple bob major," in honour of the restoration of Charles II., while a crest-fallen Roundhead sexton looks on in very bitterness of heart to think how the tables are now turned upon his party, and too mortified to notice the quiet sarcasm of the Cavalier who offers him a rope. It is a spirited and clever picture. Later works by Mr. Hicks are 'The First Dip,' and 'New Hopes,' exhibited in 1870. 'The Lament of Jephtha's Daughter,' and

'Black Monday,' in 1871: each and all of these pictures contain points of excellence, to which our limited space forbids reference.

In the recent International Exhibition hung a work called, 'THE BANKS OF THE NILE,' differing in subject from anything we remember to have seen from the hand of this painter: it is little more than a simple yet beautiful study of a young Egyptian maiden carrying a water-pot, which she has filled from the Nile:



*Drawn by W. J. Allen.*

THE BANKS OF THE NILE.

*[Engraved by Butterworth and Heath.]*

it is engraved on this page. The preceding engraving, 'TEACHING TO WALK,' exhibited in the French Gallery in 1867, is a composition characterised by much grace, and by that richness of colour which usually distinguishes the works of Mr. Hicks.

We may add to this very brief and imperfect account of him and some of his principal pictures, that he is the author of several educational Art-works; for example, a series of "Rustic Figures,"

"A Guide to Figure-Drawing," and "Studies from the Human Figure," all published by Messrs. Rowney & Co. A year or two ago we noticed very commendably three engravings by W. Holl, from pictures by Mr. Hicks; these were 'Faith, Hope, and Charity,' 'L'Allegro,' and 'Il Penseroso.' of these 'L'Allegro' alone was exhibited at the Royal Academy, in 1865.

JAMES DAFFORNE.

## IMPROVEMENTS IN MINOR BRITISH INDUSTRIES.

MINTON'S ART-POTTERY STUDIO, SOUTH  
KENSINGTON.

ONE of the most notable features of the remarkable display of English pottery in the International Exhibition of 1871, was the extent to which the efforts to revive the bold and artistic effects of enamelled earthenware in its highest forms had been carried. Indeed, these efforts were so successful as to fairly overshadow the more delicate and less demonstrative examples of porcelain. The free handling of colour and bold treatment of decorative details seemed recently to have had claims for a higher class of artists than some years ago would have cared, even if they had dared, for their reputation's sake, to meddle with anything which could be considered as coming within the pale of manufactures.

Happily the unwise, not to say stupid, prejudices of artists and Art-patrons have given way before a more enlightened view of the true work of the artist; and we may hope that gradually some of the old spirit in which the admirable, and now almost priceless, works of Ceramic Art of the fifteenth and sixteenth centuries were executed, will be developed, alike to the honour and profit of both artist and manufacturer, and to the credit of the country.

The establishment by Messrs. Minton of a special studio at South Kensington, on the premises between the Royal Albert Hall and the Horticultural Gardens, in convenient proximity to the South Kensington School of Art, is a matter for congratulation; inasmuch as from such a centre we may hope to see the springing up of a really national school of painters in pottery, untrammelled by the mere conventionalities and trade traditions of the past. From the facilities at hand for studying floral forms in their richest manifestation, in the Royal Horticultural Gardens and its periodical flower-shows, and also some of the finest examples of Ceramic Art of the best periods, in the South Kensington Museum, together with the instruction obtainable in the Schools of Art, we have a combination of means to a given end which cannot well be over-estimated.

To these advantages must be added the active and incessant attention and example of an able artist, Mr. W. S. Coleman. This gentleman is the first English artist of reputation who has cared to devote attention to the production of original works on pottery by his own pencil. He has, however, successfully solved the problem, how to apply ready and intelligent Art-power of a high-class to the exigencies of decorative pottery in its best and most genuine, because most effective and durable, form.

As a matter of course, many members of that great and important class of *dilettanti* lovers of pottery whose chief delight appears to be to set their backs towards the future and simply look into the dead past for all that is excellent, pure, and good, will see nothing in the effort we are about to describe, except an impertinence in the artist and a wild speculation in the manufacturer. Their sublime pity for people who can admire a work of any kind with which the high-sounding, but let us say honoured, names of Gubbio, Urbino, Castel Durante, Pesaro, or Faenza, cannot be connected, must, however, be gratefully taken into account; since we may be sure that if Giorgio Andreoli—the "Maestro Giorgio" of their affections—had lived in these days and discovered the

famous lustre which bears his name, their profundity would have discovered that there was "nothing in it," nor could there possibly be until it was three hundred years old.

Of the marvellous character of the fifteenth and sixteenth century pottery, whether it be known as "Raffaella ware," "Faenza ware," or by its Spanish name of "Maiolica," the splendour of its colour, the spirit of its treatment, or the refined skill shown in its manufacture, there can be no question; but that this is to be the "be all and end all" of human effort in this direction, or that every attempt to produce works of an analogous character is to be brought to this standard alone, is a doctrine only surpassed in its absurdity by the outrageous self-conceit of self-constituted judges, whose dictum is simply bowed down to because of their powers of assertion, or the ignorance of those who listen to them.

Let every period and country have its own free development. If it is ever following, how can it lead, or even get on a parallel track? The invocation of the past to crush the present, instead of to excite the emulation of the latter, is a wrong and an injustice which it is quite time should be seen and understood. It may *pay* the professional dealer in antiquities, but it is unworthy of those who really love Art for its beauty and elevating associations, rather than for its rarity and the gratification of the pride of possession, or because it affords a "good investment" for spare capital. Let such buy and sell by all means; it is their nature so to do. This pretended love of Art, however, is simply the hypocrisy which apes refinement: with such people "a thing of beauty is a joy," not "for ever," but only until it can be sold at a higher price than was paid for it.

In the works executed in the Art-pottery studio at South Kensington by Mr. Coleman, or under his direction and artistic inspiration, there is no affectation of the antique, either in subjects, mode of treatment, method, or material. Taking advantage of the best vitreous pigments which modern science places at the disposal of the potter, and generally working upon a cream-tinted or buff biscuit as the "body" on which the Art-skill is to be displayed, Mr. Coleman utilises the warm ground as a foundation for the general tone of his work, and especially in the flesh-tints of the figures. On this ground the brilliant snow-white enamel becomes of great value in giving variety and power to the high-lights of the subject, as well as variety of surface in the modelling, so to speak, of the pieces. The subjects treated are all decorative in character, and depend for their expression on good outline, with well-distributed masses of detail and harmonious colouring. The factitious effects of pictorial Art, with its depth of shadow and striking *chiaro-scuro*, are carefully avoided, as being beside the purpose aimed at, which is the production of high-class works of decorative Art, either as ornamental adjuncts of the drawing-room, the dining-room, and the library, or as decorative details of an architectural character, in the form of slabs or tiles, for use in the embellishment of the interiors of our houses.

The aims are clear and well-defined, and a large and well-deserved success awaits the effort in the carrying out of which Messrs. Minton & Co. have shown unquestionable enterprise, in the erection of a building containing a series of studios and store-rooms, with kilns for firing the pottery, the result of a large experience in the successful working of analogous processes to those intended to be carried on in the

new premises. These have been built upon the land belonging to the Commissioners for the Great Exhibition of 1851, near the Royal Albert Hall, which has been let for seven years at a merely nominal ground-rent.

The largest studio is on the upper floor of the building, which is only of two stories. Here a number of ladies, whose Art-education has qualified them for the work in which they are engaged, are comfortably located with all the necessary models and designs around them, calculated to inspire and stimulate them in whatever they undertake. There are from twenty to twenty-five educated women, of good social position, employed without loss of dignity, and in an agreeable and profitable manner. All have received the necessary Art-instruction, either at the Central Training Schools at South Kensington, or at the schools at Queen's Square, or at Lambeth; and we believe the same may be said of the small corps of young artists, which form the male portion of the staff, and who occupy another studio of a very similar character.

In these rooms tiles, plaques, plateaux, vases, bottles, &c., may be seen under the hands of the artists of both sexes, in every stage of progress, from the first outline of the "under-glaze" commencement to the final touches of the "over-glaze" tints which are to complete the work.

The pottery for decoration is of varying tint, according to the exigencies of the demand, and is manufactured at the works of Messrs. Minton & Co., at Stoke-upon-Trent; then taken to the Art-studios in the various forms, designed and produced for the special purpose. It is a pure close-grained and hard biscuit, very different in character to the comparatively soft and friable ware upon which the enamelled decorations of the fifteenth and sixteenth century are painted. In addition, however, to the cream-coloured and white clay a deep rich-tinted red clay is also used, chiefly for the manufacture of tiles, but also for the production of dishes or plateaux, and vases. Of the peculiar treatment of this "body" we shall speak in due course, our present object being to give as clear an idea of the artistic manipulation and treatment by which the more generic substances are made to appear as a work of genuine Art-skill, refined in character and durable in surface and texture.

The design being settled in the form of a cartoon or drawing, the outline is traced upon the ware, and the artist begins according to the subject, either by painting in the outline first, or working up certain masses of colour, to be afterwards correctly or more rigidly defined by the addition of a boundary line. The ground being absorbent, necessitates a manipulation accordingly, but a little practice gives confidence, and great freedom of touch is soon attained by the more skilful; in fact, it is this very freedom of handling which gives such a charm to the highest class of subjects, executed by Mr. Coleman himself, and also to the floral subjects painted by his sister, Miss Coleman, whose success in this direction is remarkable. The colours are, of course, all chemically adapted to the purpose, and are vitreous in character. They may be divided into two series or "palettes," the "under-glaze," and the "over-glaze." The chromatic range of the "under-glaze," or those colours which are employed to paint direct upon the biscuit, is very much more limited than that of the "over-glaze." Practically there is no bright red, and although the blues, yellows, greens, olives, and browns are rich and effective, still the absence of a brilliant red is a serious drawback to the fulness of the scale. This, however, as we shall see, is compensated



for in due course by the introduction of reds of varied tints, by an "over-glaze" process, in which the colours ordinarily used to produce the brilliant and tender effects seen in porcelain-painting are made available.

The "first" painting, then, or "laying-in" of the work, to speak technically, is direct upon the unglazed surface of the pottery, and the artist carries his subject as far as the treatment by "under-glaze" colours will permit. Masses of white enamel are "loaded" upon the surface in accordance with the character of the details, with a view to further treatment by "over-glaze" tints, and the various colours available in the "under-glaze" palette are utilised according to the skill and experience of the artist. And here it is necessary to state that this skill and experience is of a peculiar kind, and essentially technical. The colours used do not by any means present, in many instances at least, the chromatic characteristics of the vitrified compound, and nothing but practice and experience can enable the painter to use judiciously a substance of the dirtiest of all possible greys, or grey drab, which when fired becomes a brilliant blue; or a blue which is pale and opaque in character, with a slight purple tinge, but which comes out of the kiln an intensely deep, but perfectly transparent, dark blue.

It will thus be seen that at the outset of the artist's practice there is uncertainty and risk, but this once overcome by observation and sound judgment, the process is clear and well-defined.

The first "firing" is, of course, the crucial one, and as the "under-glaze" colours require a higher temperature, and a more continued heat than the subsequent "over-glaze" firings, the various objects when painted are forwarded to Stoke-upon-Trent to be "fired" there and returned.

All the treatment and manipulation, after this first operation, has for its purpose to complete the work upon the basis of the "under-glaze" colours; therefore, the "over-glaze" tints are simply used to supply such chromatic effects as could not be produced from the materials available in the first painting. For instance, in Mr. Coleman's best examples, the flesh tints, as already noted, are produced, or rather suggested, by the cream or light-buff tint of the biscuit, but any markings of the forms within the outlines, such as the warm tints of the extremities, or joints, the tinting of lips or cheeks; in fact, all that tends to suggest vitality and enhance the local flesh-tint obtained by the ground, have to be worked in with "over-glaze" colours.

That brilliant turquoise tint which gives such a charm to these works, is entirely the result of an after-operation as an "over-glaze" vitreous pigment: and this may be quoted as an instance in which over-glaze colours change their character in firing, as when applied to the ware it is of a greenish drab tint.

One immense advantage of the latter kind of colours is that they do not "sink" to anything like the same extent as the "under-glaze" ones, and thus a very fair estimate can always be made of the probable effect when once the first firing is complete and satisfactory. All subsequent firings, and these may run up to a fourth, or even a fifth, that is, three or four of "over-glaze," in addition to the primary "under-glaze," are all carried out in connection with the Art-studio at South Kensington. For this purpose two kilns have been constructed with fire-bricks, upon the latest and most approved principle. The largest of these is 5 feet long by 5 feet high, and 3 feet in width, with an arched top. It is fired

by two mouths, and each "firing" occupies, from the time of firing up to the final cooling of the ware, about twenty-eight hours, nine hours being about the period required to attain full heat. The smaller kiln is about 3 feet long by 3 feet high, and 2 feet in width. This is fired by one mouth, each firing continuing a somewhat lesser time than that required by the larger kiln. The Royal Albert Hall engine-house chimney is utilised as a smoke vent, but after the first half hour of the firing there is practically no smoke visible.

The opening into the largest kiln, through which the pottery is arranged for firing, is closed with two pairs of iron-doors, one above and the other below, but a large iron-plate is used to first close the inner surface of the mouth of the kiln, so that when the doors are opened, after the firing is concluded, any sudden rush of air may be prevented, as such a result would be fatal to the recently fired contents.

As a matter of course, it is desirable that the works should be completed in as few "firings" as possible, not only as a matter of economy in fuel, labour, and risk, but because some of the "under-glaze" colours are seriously deteriorated by repeated firings of the "over-glaze." A richly toned yellow, for example, a most important colour as a ground, is sometimes much injured in brilliancy after the second firing; but the real objection to repeated firings is the deterioration of the glaze.

We have already named the use of a richly toned red "body" in the production of tiles, slabs, and even plateaux and vases. The application of this for the purposes of architectural decoration seems unlimited. When treated in the simplest manner with "under-glaze" black, and the solid white enamel, which will work up in forms suggestive of *plâtre-sur-plâtre*, it presents a highly decorative and peculiarly architectonic appearance, which renders it singularly applicable to a variety of purposes in connection with interior, or even exterior, decoration. The great point appears to be to take care that the designs are suitable in character, clear and well-defined in the details of each series of forms, black and white, and that the balance is so kept that the one shall not preponderate too much over the other; and this seems especially essential in relation to the white, which offers a temptation to over-use from its telling character, and the facility it gives for treatment with "over-glaze" colour in a second or third firing. In vases, plateaux, and kindred objects, this may have its advantages, but for tiles and plaques for architectural purposes, the range seems to be best limited to the black, white, and red. The cleanliness of the appearances of the ground of the latter colour, the pure clay, with the black and white ornaments, is perfection.

Criticism upon the individual works produced is not the object of our present writing, which is to give a popular notion of the nature of the technical processes whereby these very interesting objects of modern Art-pottery are produced; and an accurate idea of the nature of the materials used, as a guarantee for the thoroughly permanent character of the body of which the objects themselves are made, and the durability of the highly-coloured decorative effects produced. The general taste and judgment displayed, so far, are the best evidences that, with the success now attending the effort, the future will more than bear out all reasonable anticipations in relation to the products which are likely to emanate from Art-studios so organised and sustained. These products, under the various forms

already noticed, plateaux, vases, bottles, plaques, tiles, &c., will possibly find a more extended range as experience and the nature of the demand may suggest. At present we think a sufficiently clear idea of the nature of the work aimed at will be obtained, if we divide the decorations executed into three categories:—

First, we have those subjects in which the ornamentation, or embellishment, is entirely executed on the biscuit, in "under-glaze" colours only, and in which the range of colour is limited, but solid and effective.

Secondly, we have the objects in which the painted details executed in "under-glaze" colours are afterwards increased in variety of chromatic effects by the addition of certain "over-glaze" colours superadded as grounds, as in the case of the brilliant turquoise, already alluded to, and such other tints as may enhance the artistic effect of the work: the examples produced in these two classes are essential within the range of manufacture, as they are repeated as often as required.

Thirdly, we have the highly wrought, but free, artistic treatment of the subjects usually selected by Mr. Coleman, in which the whole range and force of the vitreous pigments at the command of the artist are brought to bear in producing objects which, so far, have taken their position as works of Art, and created a demand which cannot fail to have a marked influence upon the industrial Arts of this country generally.

These latter are essentially works of Fine Art, being always original in design, and as much the production of the artist himself as a water-colour drawing or an oil-painting; and, as a rule, the repetition of the subject is avoided.

The extent to which decorative adjuncts to high-class furniture, for example, may be carried, in addition to the architectural applications already named, by the use of plaques, roundels, tiles, &c., it is impossible to define: since the general designs of cabinets, side-boards, and other kindred pieces of furniture may be so arranged as to admit of the introduction of admirable decorative effects. Subjects from history, romance, poetry, and the drama, may be legitimately introduced, providing the artist gets rid of the common idea that to tell a story he must paint a picture, or a series of pictures, in which all the appliances of pictorial Art, in light, shadow, and colour, must be exhausted; forgetting altogether how much can be done with a simple, well-executed, and intelligent outline, in which form shall be expressed in its purity, and tell its own story, without being over-laid by meretriciousness in colour, or, as is often the case, rendered nearly unintelligible by conventional light and shadow.

We may, therefore, very heartily congratulate the promoters of this Art-pottery studio upon a solid progress so far. The social fact that educated women can find suitable and remunerative employment under its management, is not one of its least recommendations to all who desire to see the Art-training given in our Schools of Art made nationally beneficial to all classes. The fact that the talent developed in three of these schools, South Kensington, Stoke-upon-Trent, and Lambeth, here finds a special field of Art-industry, of a permanent and practical character, is a subject of congratulation to all who have laboured in this direction: and is, at all events, some compensation for the weary waste of labour bestowed upon purblind people whose notions of Art it was impossible to raise to a higher standard than the inanities of crayon heads, à la Jullien, or the weak-



ness of fashionable chromo-lithographs, or who still think a picture or a statue the only work of Art worthy of the name; ignoring all history by assuming that decorative Art must of necessity require less ability and be placed in a secondary position; the fact being, that the knowledge, ingenuity, and skill of a true artist is never brought into play more fully than when applied to high-class works of decorative and industrial design.

## ART-WORK FOR WOMEN.

### II.

#### WHY THE WORK IS NOT DONE.

HAVING shown that there are many branches of Industrial Art in which women might be employed, we may now try to account for the smallness of the number who succeed in such work. That it is not to be attributed to want of artistic power in women is shown in the long list of names distinguished as writers in prose and verse, as painters and sculptors, and as musicians, who interpret, if they do not produce, the masterpieces of genius. That so few women take highest rank in the realm of creative Art is nothing to the point, since it is no proof that they may not excel in Industrial Art.

The reason for this lack of splendid names is a question apart, and it is one of little practical moment. It may be that women cannot at once rise to the level on which men stand after ages of culture and of conscious freedom; or, more likely, it may be that no woman is, or ought to be, able to free herself from domestic duties and associations, which, in their inevitable interruption, render almost impossible the concentration of purpose and leisure of mind essential to high success. We have here a really strong reason against the success of women in any continuous avocation, especially if followed at home. On the master, or on the son, of the house the library or studio door may be closed until opened by himself. But the very nature of her duties makes this difficult for the mistress who manages her own house; while, as a rule, very few mothers have sufficient sympathy with any fixed purpose of work to secure to their girls the same freedom which, as a matter of course, they give to their boys.

But the true reason for the general inefficiency of woman's work is very simple, and in one word may be summed up as *want of training*. It begins in school-life, where teachers who have not been trained send out incompetent pupils; it goes on into home-life, showing itself in a thousand forms of discomfort; and it appears unmistakably in work and in business, stamping there the marks of slovenliness and unpunctuality. We have before us the opinion of a manufacturer, who employs many women, that if girls were even taught arithmetic, as boys are taught, at school, this one thing would make half the difference in later life. One single orderly habit of mind is a staff on which the weakest steps may be supported. Our grandmothers had at least the advantage of learning some things well, were it only the use of their needle; and there is good ground for the reverence felt by many people for the "long seam," which exercised at once the patience and the fingers of little girls in the pre-sewing machine period.

It is true that many women have a happy gift, a sort of sixth sense, to which an

American writer gives the apt name of "faculty," that saves them from the full effects of this want of training. But still, it is impossible to estimate the needless waste, in endless wear and tear of mind and body, endured by women in their conflict with obstacles, which for men ordinarily trained have simply no existence.

This waste is of the more consequence because women are by physical organisation more impatient and more irritable than men. It is common to endow women, as natural graces, with the virtues of patience and obedience. But we think it will be generally found that when they exhibit these qualities it is either in things where they have had long practice, or else it is when they are under the influence of some overmastering emotion which lifts them out of themselves. Taking the opinions of employers of female labour, of mistresses with untrained domestics, or of ladies seeking seamstresses and dressmakers, we do not find the evidence in any way in favour of the position that patience and obedience are either natural to women, or specially manifested in woman's work.

But taken either way, the argument for training is equally good. If women are naturally patient and obedient, they will become pre-eminently so by practice, and therefore pre-eminently skilful, since skill is always to be defined as the result of natural aptitude combined with habitual perseverance. And again, if naturally the reverse, there is the more need to meet these defects by careful training. Men are by habit, if not by nature, more impatient than women; but they can learn patience in their work. They are naturally despotic, and are accustomed to command; but every great manufactory, as well as every great army, proves how men may learn to obey. It is true that no service is perfect that is not freely offered, and that the faithful ruler makes the best servant, so that men in being free may the more easily serve. But women also may be taught to act, instead of being compelled to do so; and thus may rise from slavish submission to the height of loyal service.

If there is one thing more marked than another in the experience of Art-teachers it is want of patience in female students. Girls go to a school of Art expecting to do in one year the work of five. It is not rare for them to expect to learn wood-engraving and similar arts without first learning how to draw. One young lady writes from the country, stating that she has learnt drawing, and wishing to know if wood-engraving, zinc-painting, illuminating, and a few other things can be taught by letter; and if so, how soon they would be remunerative, for she is in present need of money? This is an extreme case, but at the same time it is not unfair to take it as representative. But for such ignorance it would be impossible for women to become, as they do by hundreds, the dupes of "institutions," or "societies," professing to teach "remunerative Arts,"—six lessons, at three guineas, or at half-a-crown a lesson, as the case may be.

Much of the fault of such impatience rests with the parents as well as with the girls themselves. The general indifference with respect to the education of girls applies with still greater force to Art-education, of which even less still is known. A father who sends his son to study a profession waits patiently for years before he sees the full result; or, if he sends his son to a trade—to a bootmaker, for instance—would not expect to see him produce a perfect pair of boots in six months. But the same man, giving his daughter a few terms at a "finish-

ing school," wonders greatly if she does not return home a competent governess; or, after a year at a school of design, is disappointed that she cannot produce a finished picture—the product of years of careful culture of head and heart, as well as of a dexterity of hand resulting only from long practice.

If it were not a fact of daily occurrence it would seem absurd to state that we have no right to expect women to do by instinct that for which men give years of patient toil. But until we secure for girls the same kind of apprenticeship given to boys, we have surely no cause for wonder that similar work should not be done as well by women as by men. If we allow that women may undertake certain branches of work, it must follow that we grant also a system of regular training or apprenticeship for girls. For boys this is a matter of course. Society practically endorses for them the old Hebrew proverb, "He who brings his son up without a trade brings him up to steal;" and no toleration would be given to the man who brought up a family of sons without giving them either fortune, profession, or trade. The father who knows that his income is limited or uncertain, never hesitates about his boys; at any cost they must be educated, and sent out into life armed for the struggle. At what cost might often be told by the sisters of these boys, if, happily, self-forgetting love were not one of the strong instincts of woman's life. But still the price is paid. There are hundreds of girls with a pure passion for knowledge and a love of study, as intense as any other power of love with which women are universally credited, who have yet to stand aside, watching an education of which no share comes to them; and, later in life, to sit idle at home, envying the activity which is denied to them, until, under some sudden pressure of necessity, they find themselves rudely jostled out of their quiet corners, and breathless in the midst of a crowd of eager bread-seekers.

It is urged against any regular apprenticeship for girls, that as men are certain to need their labour for support in after-life, a father, in his outlay for his boys, is sure of a satisfactory return. He does so much once for all. On the other hand, it is affirmed that, in the education and training of his girls, he is expending what may never in any way be returned, since as soon as her apprenticeship is over the girl marries, and never uses the power she has gained. The same argument is constantly used by women themselves as a reason for neglecting finer branches of Art-work, where skill can be acquired only through time and toil.

But regarding the question in its merely commercial aspect, we may dispute the force of this argument. Even if we grant that, at twenty-one, as soon as the term of her apprenticeship expires, a girl should marry and never use her art or trade, we cannot therefore allow that the father is a loser. She is then, as it were set up in business for herself, and is off his hands as completely as a son might be; while for a year or two she has certainly been earning her own pocket-money, if not enough for her wedding *trousseau*. If, on the other hand, she should never marry, the gain to the parent is obvious, while to the girl herself it is incalculable.

We must be understood as speaking of women who in any case are likely to be dependent on their own exertions. That all women should leave home and learn trades or professions is by no means to be desired; but only that those who *must*, or may have



to work, shall be taught to work before the time of need comes. Marriage is undoubtedly woman's happiest vocation. But as all women are manifestly not "called" to the happiest lot, it is a little hard that they should not be fitted for some other business. There may be an "ideal" of single, as well as of married, life, offering full scope for every faculty and energy, if only cultivated to the right point. As a matter of fact, we find women in Great Britain outnumbering men by nearly a million; and we find also, in the face of the marriage theory, that three out of the six million adult English women support themselves and relatives dependent on them. In addition to this, we have the testimony of many persons interested in the employment of women, that a great part of the applicants for work are either widows or mothers of families—that is to say, women who have "fulfilled their natural destiny." It would surely be well for such women to have even a half-forgotten art or trade on which to fall back, instead of having vainly to seek work, which, even if it could be found, they are too old or too worn out to do! In America, where there is not the same disproportion between the sexes, and where the rate of wages is higher, we find the marriage-argument used with some force to account for the absence of women in industrial Art-work. The secretary of a New York Art-school gives it as his opinion that as most women marry, and when married are supported by their husbands, they do not find it necessary to learn arts requiring long training. But granting the force of this argument, in countries where women are thus supported, we may still dispute it in Great Britain, resting our opposition on the plain figures of the census returns. It would appear to be self-evident, that if three millions of women are compelled to work, they would be made happier as well as more useful, if trained to do their work properly. There is yet another plea for training, and one in harmony with the marriage-theory. We learn with great satisfaction that, in the experience of a manufacturer largely employing educated female labour, it is the competent women who marry soonest, while the ignorant and unskilful remain on hand; a proof men do not, as a rule, consider that women make better wives because incapable of doing anything else. In a suggestive pamphlet by Mr. W. R. Greg, entitled "Why are Women Superabundant?" we find confirmation of this fact in the statement that "in the manufacturing and agricultural population, who earn daily bread by daily labour, few women remain long or permanently single." The ranks of sufferers from want of work, and of women left dependent on themselves, are recruited from the higher classes, where work is not a duty until it becomes a necessity. The "involuntary celibates" are women who "have a position to maintain or appearances to keep up, who are too proud to sink, or too spoiled to purchase love at the expense of luxury;" in short, are the women whose requirements in matrimony are generally in inverse proportion to anything which they themselves can give in return. It is from this class, too, that we have the loudest complaints of bad workmanship, and not from the classes where daily habit supplies the place of systematic training.

There is still another aspect to the question of woman's work, in the marriage of trained workers; not only are the women provided with a resource in reserve for darker days; but, if they marry and do not use their Art or trade, they leave room for others of the apprentice-band; thus also equalising the balance between a smaller

demand and larger supply of female labour. In this, women have an advantage over the men, whose marriage only increases their need for work. Under an organised system of apprenticeship, too, manufacturers would suffer less than they now do from the loss of competent hands, since others, equally trained, would be ready to step into the vacated place. Efforts are being made to establish such a system of apprenticeship by the "Society for the Promotion of the Employment of Women," now at 22, Berners Street; but the endeavour thus made is almost without co-operation from those who are most concerned. Applications are, indeed, numerous enough for what the society does not offer to give—ready-made work for those in present need of it.

Any argument for special training, or for apprenticeship, must apply with peculiar force to Art-work, since it is manifest that here nothing can be accomplished without such training. If genius may do good work with little apparent outward aid it is only because genius, to be successful, must be accompanied by a perseverance which is discouraged by no obstacles. But even a high degree of talent may remain useless to its possessor merely for want of a helping hand over some of the first difficulties which obstruct its way. In a *résumé* of the facilities in England for Art-training we hope to show how much has been done in supplying this needed help, so that even moderate powers may be cultivated to the utmost. It is another inducement in the pursuit of Art-work that the training is not in any way open to objection, being simply a prolongation of the ordinary school-life. Technical training, to follow the Art-education, is perhaps at present less agreeable; but even here there are no insuperable difficulties. We may grant that one objection, weighty in regard to the ordinary education of girls, may be urged with even greater force against their Art-education. *Expense* is naturally a point for consideration, and is especially so when we remember that proficiency in Art demands years of study. But, in the case of boys, it is found possible to overcome even this objection, so that we may expect, when equal needs are admitted, for girls, it will be found equally possible for them also. If it is urged that, for boys, parents receive great and necessary assistance from grammar and other endowed schools, we think the answer is quite obvious. The extension of similar advantages to girls will effectually meet the difficulty. In Art-schools all advantages are shared almost, if not quite equally, by male and female students.

A time must come when Art-training in its earlier stages will be included in our completer system of national education. Drawing, thoroughly taught, will be as much a matter of course as writing or reading; the government aid now given in primary schools is working well in this direction. If taken up with energy in the new secondary schools we may hope soon to see a marked advance. Artistic talent will thus be cultivated from earliest infancy, and, where it is found of value, will be fostered with care. From the primary schools a boy or girl may be enabled to rise, by means of prizes, scholarships, or other helps, through higher-grade schools, to the technical schools, or to the schools of Art proper; which then, having a prepared, instead of raw, material to work on, may give us work surpassing all past or present attainment. In the meantime, leaving to the future the things that are to be, we may, with hope of practical result, turn to a consideration of the things that are.

## ART ON THE THANKSGIVING DAY.

PAGEANTRY, if not a lost, is at all events a declining, Art in the Europe of the present day. We do not confine the remark to our own country. Even in those warmer regions of southern Europe, where the old cry, *Panem et circenses*, has long indicated the absolute need of amusement that is characteristic of the masses, the splendour of pageantry is almost entirely a thing of the past. It is not difficult to point out the causes of this gradual moulting of the lustrous plumage of public state-ceremonial. The enormous increase of modern cities, taken alone, is such as to forbid any attempt at those scenic decorations which were so acceptable to our ancestors. The greatest glory of English literature, the man whom of all others we should select, if, in some great Areopagus of the universe, England were to be represented by one only of her sons, lived in a time when much more was thought of the arrangement of a spectacle or a masque by her Majesty's servants, than the immortal language which William Shakspeare put into their mouths. Conduits running with wine, Arion steering his dolphins on the Thames, Charity or Victory descending on a rope from the eighty-fathom spire of St. Paul's, and bearing to the very feet of Queen Elizabeth some celestial tribute—all such things are simply impossible in the midst of a city containing, even when unswelled by any influx of country visitors, three and a third millions of inhabitants. If we calculate that, along the seven miles of the royal progress, there stood five persons deep on either side of the line of route, we arrive at a total of more than 120,000 people in the streets alone. Yet few will doubt that this is ridiculously to underestimate the throng. To say nothing of the cathedral itself, the platforms, stands, and transformed shop and other windows, must have held nearly as many gazers. The very drinking-fountains would have been exhausted, had the day been a thirsty one, although running with Thames water instead of with Clary or Malmsey.

The fêtes of our own court and capital, so far as the decorative part of pageantry is concerned, never reached such studied and finished elegance as those of France or of Italy. The descriptions of some of the semi-classical representations commanded by Katherine de' Medici vie, in their own walk, with the seductive scenes of the unrestrained social life of the Sandwich Islands, as recently sketched by the Earl of Pembroke; or with the wonderful naiad-like display witnessed by H.R.H. the Duke of Edinburgh, as shown by the pencil of M. Chevalier. In the court of Milan, during the time of Ludovico il Moro, Leonardo da Vinci was made director of all the public fêtes given either by the sovereign or to him by the lords of the court, among which are especially remembered two representations, in praise of Patience and Labour, given by the San Severini family. That one of the most illustrious names in the history of Art should be thus associated with the preparation of pageants, shows how differently these things were regarded four centuries ago. But even in England, under the stern rule of the Protector, had we not the author of *Comus*?

While the artistic unity of any great pomp is rendered impossible by the magnitude, no less than by the habits, of our population, it cannot be denied that certain other main elements and ornaments of pageantry are, if not already forgotten, ready to vanish



away. Who is—or rather, who was—the supreme arbiter in arranging every such spectacle as that of the 27th of February? The herald, or the principal king-at-arms of the sovereign? What part did Garter take in the ceremonial? At a time when the bearing of crest or coat-of-arms has been relegated almost entirely to the care of the tax-gatherers; when men may assume any bearing they think fit, unquestioned; so long as they pay a small fine to the Chancellor of the Exchequer, the king-at-arms is fast becoming an anachronism. At the funeral of King Ferdinand of Naples, in which, according to the old Spanish ceremonial, a king-at-arms, attended by four heralds, ought to have taken part, these functionaries were “represented” by people hired for the occasion, who, whatever they were, looked like galley-slaves. Of one heraldic effort we ought to speak with admiration, that of the Ludgate Hill Committee, who appropriately adorned the approach to the great cathedral with the arms and banners of a thousand years of English monarchy, from Alfred to Victoria.

Heraldic display, as a natural consequence of the invention of gunpowder, and the consequent disuse of the visored helmet, has gradually given way to military display. Of that, too, we have but little in England. The great military powers of the Continent can readily bring together masses of troops, to which our own disposable regiments are but a handful. Nor is there, perhaps, any spectacle of modern times so imposing as a great military mass (such as that on the occasion of which the life of Ferdinand II. was attempted), when forty thousand soldiers fall on their knees as one man at the signal of the cannon, fired during the elevation of the host. A mere handful of men—but those of the very flower of Europe, brilliant in arms and automatic in discipline—we can show; but that is nearly all. The royal escort passes like a gleam of sunlight on an April day.

Another main feature of the processional pageantry of some European countries is also wanting in our own. The Teutonic races, as a rule, have never taken to the sensuous, objective worship of the Latin races. The characteristic of the German religion, remarked by Tacitus, *Simulacra nulla*, abides among us yet. Not that it is absolutely the case that the pomp of Romish ceremonial is unknown to the northern peoples. Not a quarter of a century ago might be witnessed, in the city of Ghent, processions of three miles in length, almost every well-to-do citizen walking in his turn, with a huge lighted taper in his hand. Nay, we have even seen a feeble and unhealthy effort to reintroduce the banished mummeries among ourselves. But as it is, the decent surplises of the clergy and choristers who received the royal party, lit up by the hoods and robes of the doctors, were but as a speck of colour in the great pageant of the day.

That pageant, shorn as it was of artistic or scenic decoration, of military splendour, or of ecclesiastical pomp, was yet something grander than many living eyes can hope again to witness. For it was not a masque, a triumph, or a mummery: it was such a solemn and united expression of the deep heart-felt feeling of a great nation as very rarely occurs in these undemonstrative times. The chief personages in the scene were no mere actors. The element of humanity was present, and that in the very circumstances in which what is human approaches nearest what is divine. In the solemn thanksgiving offered in our Metropolitan Cathedral to Him by whom kings

rule, was combined almost all that can touch the affection, the pride, or the religious emotion of a nation. The Queen, surrounded by nearly the entire royal family, with the graceful infancy, in which the country looks forward to the peaceful days of our grandchildren, in her open carriage, was, more than at any previous moment of her honoured life, the representative of her people. In the temples of the fire-worshippers, in the synagogues of the Jews, in the mosques of the Moslem, in every church or chapel of Christian faith, had ascended, for the first time in history, one great consent of prayer. In the consequent anthem of praise, the voice of Queen Victoria might find an echo in that of every English mother. It scarcely needed the thrilling incident that the last wrack of revolution, cast forth from the ever-seething unquiet of France, should have been wafted into the very palace of our kings to witness the commencement of the procession, to lead every man who has love of his country in his heart, or hope of the future of humanity, to rejoice with great joy at this unprecedented, unqualified, majestic expression of the loyal, no less than of the religious, sentiment of a great nation.

F. R. C.

### THE EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS.

THE third annual exhibition of this society, although containing many masterly productions, is not sustained by an interest equal to that of the collection of last season. The committee consists of men of acknowledged power; but they have not this year sent works supporting their claims to their high distinction. Of those of the committee who have sent nothing may be mentioned Carbonel, Cabat, Brion, Isabe, Pils, and Ricard. The number of works exhibited is 127.

M. Corot contributes more numerously than the other exhibitors, with one exception. His free and sketchy manner suits perfectly some of the combinations he takes up, but in others we have only suggestions of what they might have been, as they show the greatest power in the management of subdued lights. He may be said to dispense with colour; perhaps one of the best demonstrations of his principle is shown in ‘Evening’ (2), or more absolutely in ‘Nymphs’ (63). ‘In the Roman Campagna’ is the least idealised of his works here. Other pictures by him are ‘The Hay-cart’ (39), ‘A Ferry’ (49), &c. But these may be described as carefully finished in comparison with the small figure-subjects by Fantin-la-Tour, as ‘A Sketch’ (37), again ‘A Sketch’ (64), and others in like manner, but so different from his large picture (26), ‘Manet’s Studio at Batignolles,’ with eight large finished portraits, that it would never be pronounced by the same hand. As an example of realism may be cited ‘The Shore at Chelsea’ (6), C. N. Hemy; and of that minute work professed by the painters of small cabinet-pictures, may be mentioned ‘A Toast’ (12), and ‘The Connoisseurs’ (13), by Fichel, the latter a charming little work. ‘The Singing-Class’ (16), F. Tourny, is a production of much merit; and ‘Morning Prayer’ (29), by the same artist, is as a composition more interesting, and in the quality of its Art superior. In No. 20, ‘A Landscape,’ by Michel, we come to a picture which might be assigned to a place side by side with the works of those Dutchmen who painted the landscape-flats of their country as a field for a clever arrangement of light and shade; it is good enough to be an inspiration from Rembrandt.

The landscapes by Dupré are numerous, but the best of them are small, and those generally show great learning in the dispositions of their lights and darks. They are of the simplest possible construction, and forcibly exemplify how much of the beautiful may be extracted from the most commonplace material. Of these may be mentioned ‘A Cottage in the Fields’ (22), ‘Land-

scape’ (65), ‘A Cottage’ (44). ‘The Messenger’ (39) has all the executive gravity of Roybet’s works without his usual perspicuity of narrative. The picture shows a page handing a glass of wine to the messenger, presumed to be such, though there is nothing to denote that he has arrived on a mission. Mdlle. Collart certainly excels in the department which she professes. Her ‘Winter’ (32) displays a masculine vigour rarely seen in the paintings of ladies; yet she has exhibited works more attractive than this. By Hughes Merle there are two—one is ‘A Girl’s Head’ (41), with a face sufficiently commonplace as to features, but wonderful as to the smile which they are made to assume. The other is ‘Mother and Child’ (70). ‘The Apple-Seller’ (46), Albrier, is so like Greuze that it might be taken for a copy from him. ‘Cattle’ (52) is the only example of Van Marke, and it is much less carefully made out than any of his pictures of last season. ‘Returning Home’ (55), J. F. Millet, is a very skilfully-managed effect;—a man with two horses returning by moonlight from farm-labour. Nos. 56 and 57, respectively ‘The Baby’ and ‘The Pet,’ are two small pictures by Pecrus, both very complete as to arrangement, but looking like preliminary essays for more finished works. There are also other paintings of much interest, and a few drawings, of which several are by E. Burne Jones, as ‘The King’s Wedding,’ ‘Music,’ &c.; two by Bida, ‘The Call of Matthew’ and ‘The Last Supper,’ ‘The Print-Collector,’ by Daumier, and others.

### SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

#### CHERRIES RIPE!

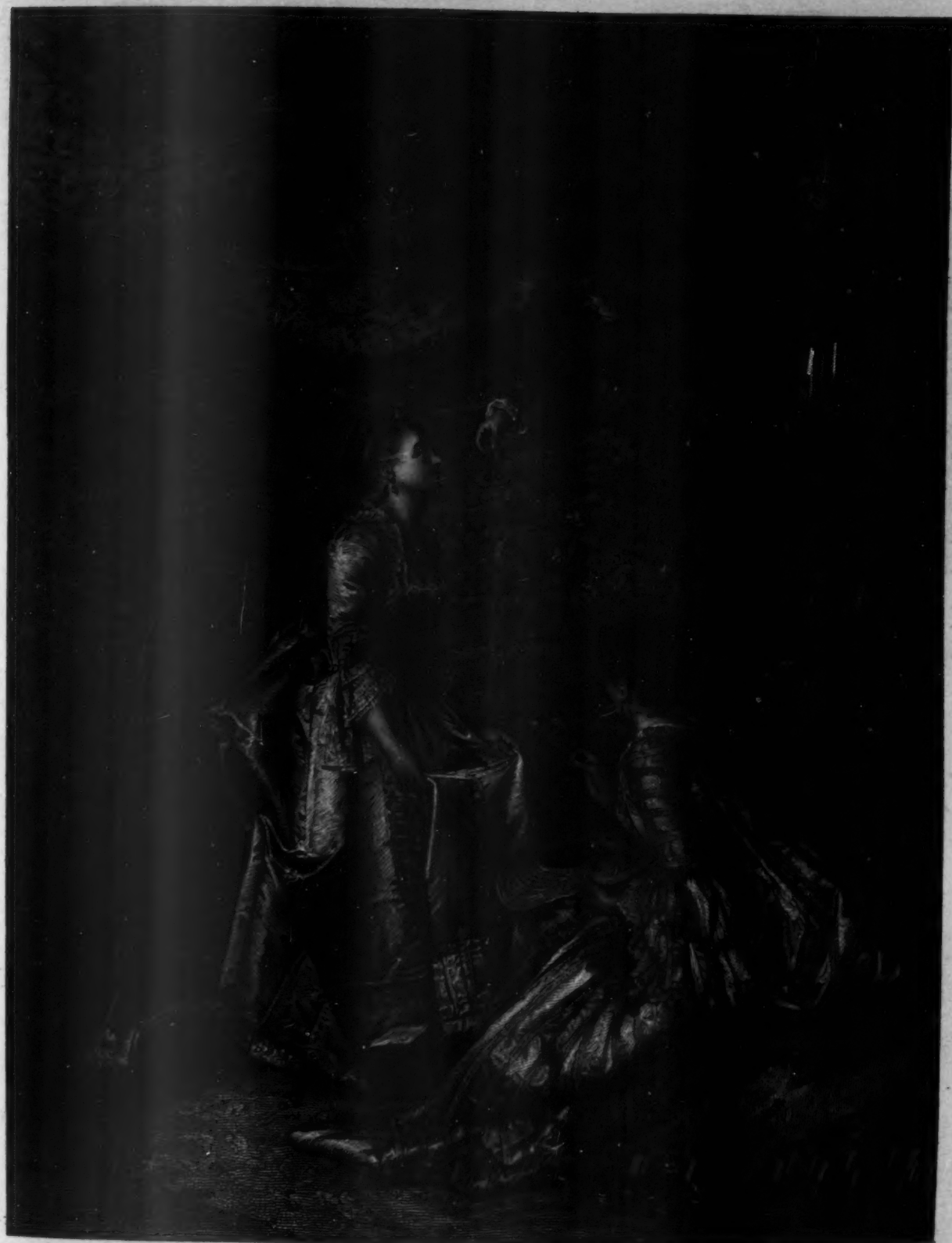
Metzmacher, Painter. P. Lightfoot, Engraver.

WE confess to know nothing of the painter of this very charming picture except by seeing, occasionally a work or two by him in Mr. Everard’s gallery, and therefore conclude that he is either a Belgian or a French artist; but whichever country can claim him may assuredly do so with the full conviction that she has in him a painter who does honour to her school in his special department of the Art.

There is almost conclusive evidence here that the young gallant leaning over the garden-wall has laid himself open to a charge of felony, and also that his fair companions have rendered themselves liable to be included in the indictment as receivers of the stolen property; but who would think of prosecuting such lovely maidens as these? As we read the story revealed in the composition, it seems to us as if the trio, during a walk in some pleasant country lane, had reached a spot where a fine cherry-tree overhung the path, and the ladies, Eve-like, admiring the rich clusters of fruit, and perhaps remarking how refreshing some of it would prove after their stroll, their gallant companion threw off his hat, climbed the wall, and is now loading them with ripe cherries. The hat, which lies on the ground, seems to bear witness to its owner being on that side of the wall where legally and rightfully he ought not to be.

However, whether this interpretation of the artist’s meaning be the correct one or not, the picture is most attractive both in design and manner. There is in it, too, a touch of playful humour: the cherry-gatherer evidently is trying to tempt the girl to take the bunch he holds towards her with her lips, while she persists in catching them in her lap; the other maiden looks on to see how the controversy may terminate. The rich dresses of these ladies are painted with the utmost care and fidelity, and in a manner we are accustomed to see in the works of Terburg and Meissonier.





METZMACHER. PINKY

P. LIGHTFOOT. SCULPT

CHERRIES RIPE!

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON. VIRTUE & CO





# THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A.

## THE WISBECH MUSEUM.

THE museum I have chosen for illustration in this month's number of the *Art-Journal* is situated in that strange and very singular district known as "The Fens," a tract of country of immense extent, where hill and valley are alike absent; where the eye traverses an almost unbroken horizon on all sides; where the whole surface of the earth is, as it has been said, "flat as a pancake," dotted here and there only with a small town, village, hamlet, or homestead; and where long straight lines of "dykes," each many miles in length, without a bend or a turning, intersect the country like so many huge canals filled with stagnant water, yet having neither towing-paths nor boats; but which, nevertheless, has its own peculiar beauties and advantages, such as the residents therein would be loth to exchange for those of more mountainous and wooded districts. We all know how truly delicious are fen-partridges, how excellent are fen-geese and fen-ducks, and how good and rich is fen cream-cheese; but we do not all know that in the very midst of this country of dykes and corn and geese, there exists a Museum that for its excellent and liberal management, and for the value and beauty of its contents, can successfully vie with many of the larger and more imposing-looking of its provincial brethren; and which may in many respects be advantageously taken as a model by institutions of a larger and older growth. It is my pleasant duty this month, therefore, to speak of the Wisbech Museum and its varied and matchless contents.

The pretty little, and peculiarly clean, town of Wisbech is situated 44 miles from Cambridge, 20 from Peterborough, and 25 from Ely, and lies on the borders of Cambridgeshire and Norfolk—a part of the town being in each county—and it is brought into connection with the metropolis and with the iron-roads of the entire kingdom by two lines of railway, each having a separate station on the confines of the town. The river Nene, flowing through its midst, and rising and falling with every tide, is studded with shipping which come up from the open sea to its wharves. Wisbech has its free public park, its working men's institutes, and numberless other advantages, as well as a fine old church possessed of many remarkably curious architectural features, and other interesting objects.

The Museum was established in 1835, through the exertions of a few gentlemen of Wisbech; the late Rev. Henry Fardell, then Vicar of the parish, being its first president. It was originally located in the house, hired for the purpose, but which, as the Museum grew, was found too small for its requirements. In 1841 a resident curator was appointed, and five years later the collection had so increased that a site adjoining the church-yard and near to the castle was purchased, and the present building erected, the cost being defrayed by shares. In 1854, on the death of the Vicar, Mr. William Peckover, F.S.A., was elected president, and so continued

until 1869, when, on his retirement, his brother, Mr. Algernon Peckover, F.L.S., succeeded to the office. It is open during certain hours every-day except Sunday and Tuesday.

The collection contained in the Museum is varied in character, and embraces almost every branch of study, and the whole is admirably arranged, and kept by its excellent curator, Mr. Foster, with a scrupulous attention to order and cleanliness which might well be copied by other museums, and which reflects the highest credit upon the executive of the institution.

Before proceeding to the Art-collections it will be well, briefly, to allude to the other departments of study which are so worthily represented in this Museum. In British ornithology the collection of birds is nearly complete, and all the local specimens are specially labelled; the collection of fen-birds being particularly rich and rare. The collection of marine and fresh-water fishes taken in, and at the mouth of, the river Nene at the Wash, is also very extensive and curious; as is likewise the assemblage of British land and fresh-water shells, of which only seven species are wanting in the Museum. Among the former an enormous opah or king-fish, caught at Hunstanton, in 1839, is especially deserving of notice. Among the other piscatorial specimens is the largest saw of a saw-fish in existence—

objects, by Mr. Alexander Peckover, whose family has been, and is, among the most energetic supporters of the institution.

Of the Celtic, or Ancient-British period, may be noticed a few flint implements, and a small but very interesting assemblage of bronze celts, palstaves, and spear-heads of various forms, from the Turves at Whittlesea, Gunty Fen, at Witchford, Peterborough, and other localities; among them are several good examples of socketed and looped celts, and of those of wedge and gouge forms. There are also some cinerary urns and other vessels; one of the urns, from Chatteris, being about 20 inches in height, and of remarkably good form.

There are a few interesting Romano-British and Anglo-Saxon antiquities, which are deserving of careful examination. Among these are some large *tesserae* from a pavement in a farm at Crew Yard, Stonea, and also fragments of other pavements; some querns or hand-mills, one of which, of large size, from Earith, near Wisbech, is formed of a conglomerate known as "plum-pudding stone," and is, therefore, of very remarkable character; and some good examples of pottery, including the ordinary forms and materials of cinerary urns, and specimens of Samian, Durobrivian, Salopian, and other wares. Among them is a fine globular urn

about 20 inches in diameter, and other vessels and fragments of vessels from Casterton, South Brink, Wisbech, Earith, March, Chatteris, and other places in the Fen district. Another vessel, of simple but elegant form, 13½ inches in height, is from Waldersea Fen, and was found at a depth of 10 feet from the surface. Others discovered in forming the Wisbech and St. Ives Railway, Doddington, are worth notice. There are also several good Roman lamps.

Some good swords and daggers are preserved, and are possessed of considerable interest. One of these is shown in one of our engravings, and is of remarkable form. It is of iron, 20 inches in length, of very thick and massive character, and has never been intended for sharpening on its edges. Another (Saxon), found in the

bed of the River Nene, at Raven's Willow, in the parish of Standground, is of the usual form; as is also another, 23 inches long, from Newport Pagnell; there is also a good form of iron dagger from Earith, and an excellent bronze blade, 14 inches long, from Popenhoe Manor House. Also notable are a small bronze statuette, one of the Roman *penates*, found at Lincoln, and other interesting ancient and modern bronzes from various localities.

Among the *fibulae* are two exceedingly good examples of the Anglo-Saxon period. They are of what is usually termed the cruciform shape, which appears mainly to have pertained to the Angles. To this period also is to be attributed the portion of a sword-sheath of great beauty. This elegant relic is chased with a scroll-work pattern, and has a portion of the iron sword-blade still remaining with it.

A good illustrative collection of objects from lake-dwellings in the settlement of Robenhäusen, in Switzerland, is an interesting feature of the museum. It embraces examples of celts in stag's-horn handles, bone implements also set in stag's-horn, fragments of pottery, stone, flint and metal implements, corn from the granary, portions of woollen fabric, spindle-whorls, &c., which are valuable for purposes of comparison.



VESSELS OF ROCK-CRYSTAL, ETC., WISBECH MUSEUM.

the fish from which it was taken being 25 feet in length, weighing 5 tons, and requiring no less than 100 men to land it.

The mineralogical and geological specimens are also good; and among the fossil remains of extinct animals—all of which are educationally arranged—are those of *dos longifrons*, the beaver, the elephant, the wild boar, &c., &c. There are also very creditable collections of natural history, entomological, botanical, ethnological and other objects, all of which are carefully arranged and rendered useful by a proper attention to labelling. I now proceed to notice the antiquarian and Art-collections contained in this rich Museum.

Among the Egyptian antiquities is a fine assemblage of wood, porcelain, and bronze, figures and idols of Osiris, Isis and Horus, a king as Ra, Pasht, Horus, Phtah, Thoth, Typhon, Opt, Meni, Amoun, Anubis, &c., &c.; attributes and symbols, *scarabei*, with hieroglyphics, and other objects; mummies of the ibis, the crocodile, and the cat; an interesting carved sepulchral slab, part of a mummy-case, and the hand of a lady bearing on the middle finger a ring set with cornelian, round the wrist a bracelet of network of gold beads, studs, &c.; and also a bracelet of similar character; most of which have been presented to the Museum, with many other

The great charm and feature of the Wisbech Museum is its splendid assemblage of ceramics, of bijouterie, and articles of *verru*. In this it stands almost unrivalled among provincial institutions, and has, therefore, to some extent, a special interest attaching to it. The great bulk of these objects, and of the extensive and extremely valuable collection of coins, comprising about 3,000 in gold, silver, and copper, was bequeathed to the Museum, in 1869, by the Rev. Chauncy Hare Townshend, who, by will, left his splendid collection of works of Art, and his noble collection of coins, as well as his fine library of some 6,000 volumes of books, to this institution, with the wisely stringent stipulation, that they should never be disposed of either by sale, exchange, or otherwise. At the same time the donor left by will his valuable collection of paintings to the South Kensington and Wisbech Museums jointly—that is to say, that South Kensington was to have "first pick" of the collection, and the remainder to become the property of Wisbech. Thus, naturally, the best part of the paintings went to the first, where they are made, as everything at South Kensington is, educationally available. Mr. Townshend, it may be well to add, was a native of Surrey, having been born at Busbridge, 1798, and was educated at Cambridge, where he became M.A. in 1824. He was a man of high intellectual attainments, and as a poet ranked somewhat high; as a mesmerist he was also well known. He was connected with the Fendist district by ties of property. In addition to the bequest of his collections, Mr. Townshend (who died without issue), left all his estate, which could be legally disposed of, upon trust for the founding of a school in London "for educational purposes of the humblest and simplest kind" for the poor.

Among the choice objects in this splendid collection, the whole of which, and indeed of every other object in this choice Museum, will well repay the most careful attention, are the following:—

A marvellously fine vessel of rock-crystal, in form of a fish, beautifully mounted in silver-gilt, and of wondrous beauty, shown in our engraving on the preceding page. It is a striking example of Italian Art of the sixteenth century, and is surmounted by a figure holding a shield, on which is an excellent cameo. A cup of rock-crystal, shown in the same engraving, is also a good specimen of Art. With these may be classed some fine polished agate cups and bowls, figures, tortoise, &c., carved in precious stones, and a scent-bottle of *lapis-lazuli*, covered with a reticulated net-work of gold wire, and other articles of the same precious material; a pair of white marble and *ormolu* candelabra, with flowers of exquisite workmanship; a vase of pink spar mounted in *ormolu*, and of elegant form; numerous elegant jade, ivory, inlaid mosaic, pearl, japan. The Battersea enamel, and other snuff-boxes, are also very interesting.

In silver filigree are two delicately beautiful specimens—a pomander-box of elaborate design, and a small scent-vase, which is, perhaps, the most chaste and beautiful in any collection; and among the goldsmith's work is an exquisite and exceedingly rare gold purse of open filigree-work, which opens and expands with a gold tasselled chain. There are also some good examples of *étui* in silver, &c., and a beautiful *chatelaine* and *étui* in agate and *ormolu*.

A grand gold chalice, set with jewels of the most costly character, and of the finest possible workmanship, and a beautiful tazza of filigree-work, silver gilt, are also extremely choice, as is likewise the cup supported by a knight in armour (engraved above), which is a perfect gem of Art.

A box of counters, with the head of Queen Anne and the initials Q. A.; a reliquary of brass, gilt, with figures in relief, and containing a small carving in wood; some mosaics; a delicate miniature painting of Pisa, on alabaster, by H. Van Luit; a seal, in form of a knight in armour, helmeted, and with shield in front; a

toilet-glass of tortoise-shell and silver; a fine old silver repeater-watch with alarum, by "Claude Viet, London;" an early oviform watch, and some bronze lamps and figures, are also curious, and will repay attentive examination.

Among the carvings in ivory may be noticed a masterly group of "The Descent from the



CRUCHE OF NUREMBERG WARE.

Cross;" a delicate card-tray; a *don-dami* box containing various games; a hunting-horn; and some pipes. But by far the most exquisite specimens of carvings in this, or almost in any other museum, is the set of chessmen in ivory and box-wood, formerly the property of Louis XIV.; these are of German workmanship of the seventeenth century. The figures in this set, of which one or two are shown in the en-



GERMAN GLASS DRINKING-CUP, CARVED CHESSMEN, ETC.

graving on this page, are of the most masterly conception and the most delicate execution possible. There are also some very good and characteristic examples of Swiss carving.

A nautilus-cup, mounted in silver gilt, with finely modelled figures and base, is a good specimen of Art; and the same remark will apply to many other articles in this superb collection.

In glass, the series of examples which, like the pottery and other departments, has been arranged with great skill and taste, presents many marked features, and is valuable as illustrating to some extent the chronology of the manufacture. Thus there will be seen an ornamental *alabastrite*, and some beads of Egyptian manufacture; lachrymatories, *unguentaria*, and other specimens of Roman Art; some Saxon beads; and a goodly assemblage of Venetian, German, and Bohemian glass. Of Venetian Art the collection contains specimens of most of the classes. Thus there are vessels of colourless transparent glass, and others of tinted transparent glass; vases of colourless glass ornamented in gold and enamel; vessels of *laticino* glass, i.e., clear glass in which is embedded lace-work, reticulated patterns, formed of opaque white threads; vessels in which the decoration consists of canes of various coloured glass intermixed with similar threads of opaque white; vases of Vitro de Trina, in which the lace-work of white threads is spread over the whole surface; frosted or crackle glass; and opalised and ruby glass. One of the finest examples of German glass is the drinking-mug and cover (shown in the accompanying engraving), with Neptune and other figures in relief, and bearing on one side two shields of arms tied together with ribbon, and the words "Dur ehr und Frend in eunchtheit, 1678." There is also another good example of a drinking-mug or glass of Vitro de Trina.

The ceramic series, as I have already hinted, is remarkably good, and contains some splendid and extremely fine and rare examples, some of which it will be necessary to specify after briefly remarking that in the series will be found Egyptian, Greek, Etruscan, Roman, Anglo-Saxon, and Medieval vessels, as well as examples of most of the best-known makes of more recent times in earthenware and porcelain. Without regarding any order in these, I now proceed to call attention to some of the more prominent objects.

Among these are a pair of Dresden groups of figures of large size and of the most perfect beauty and delicacy, both in form and modelling, and in colour; they may be ranked among the finest known examples of this famous make, of which there are also in the collection a cup and saucer with raised flowers and a fine assemblage of other examples; among these are some exquisitely beautiful cups and saucers, painted with Watteau groups of figures. Of Sèvres ware the most notable is the breakfast-service belonging to Napoleon I., which was taken from his camp-equipage at Waterloo in 1815. It is of the finest character, green ground, deeply gilt, with medallions of groups of Cupids, trophies, musical instruments, &c., in colours, or gold, on *rose-au-dary* ground, and marked with an imperial crown over the word "Sèvres" in blue. In Sèvres, also, are a pair of fine *bleu-du-Roi* vases, mounted in *ormolu*.

Two "apostle-mugs" of enamelled Creussen ware, mounted in metal, are deserving of notice. One of these is dated 1664, and has the figures of our Lord and the apostles under an encircling arcade, beautifully painted, and a name to each, as "Salvator," "S. Philippus," "S. Thomasa," "S. Bartolomeus," &c. The other, which is of larger size, bears the paschal lamb in front, and the apostles, six on each side, with their emblems and names, as "S. Thomas," "S. Mathew," "S. Jacob Minor," "S. Simon," &c. At the bottom is the inscription "IOHANN WOLFFGANG FRISCHS DRINCK VND IS, GOTT NICHT VERGISS." Another mug of the same ware has a shield of arms in front, and at the bottom the inscription "IOHANN LEONHART ROTH: ANNA BARBARA ROTHIN, GLAMIN."

A splendid *cruche* of Nuremberg ware, enamelled in colours (engraved above), bears on its front in relief a representation of the crucifixion, and beneath it a tree, while on the sides are half-length figures, foliage, &c. It may be classed among the finest and most



interesting known examples of this ware. Another *cruche* is also highly interesting; it bears in relief the history of Susannah, to each compartment of which is an inscription; it is dated 1585; another vessel dated 1577 has the shield of arms, in front, of "Hertog von Gvlich" and others on its sides. There are also some remarkably good *gres-de-Flamand* jugs, and one or two *bellarmine*s of fine character; with a fine example or two of Palissy ware and of majolica.

Some crackle-jars, both crimson and sage, are very fine, and the Böttchers alt Haldensteben, Höchst, Berlin (of which there are some scarce figures in bisque), Delft, Frankenthal, and Oriental examples, are very noticeable.

Of English pottery and porcelain, too, are several highly interesting specimens of early mediæval—probably Norman—pitchers and other vessels; several other interesting pieces of a later date, as well as drinking-bottles, puzzle jugs, tygs, &c., and a variety of examples of Chelsea, Worcester, Derby, Rockingham, Leeds, Swansea, Lowestoft, Wedgwood, Liverpool, Coalport, Davenport, and other makes. One of the most remarkable of these is a fine Liverpool bowl, the largest known, being larger than the famous Pennington bowl. This noble example is 21½ inches in diameter. At the bottom, inside, is painted a ship in full sail, union-jack flying, and cannon being fired; other ships in the distance; trophies below, and the words "Success to the British Fleet." A



No. 2. RELIEF-BRICK: LION PASSANT-GUARDANT.

border of trophies all round. On the outside is a large temple and a panoramic sea-view, running round more than half its circumference; on the other part is a group of a man on horseback with panniers, and another man standing by, pointing, as if directing him on his way across a marshy country. The whole of the figures, &c., are painted in blue. Another interesting ceramic relic is a small cream-coloured teapot, having on one side, in relief, a representation of Portobello and the fleet lying off it, with the words in three lines PORTO BELLO TAKEN; and on the other side, the full-length figure of an admiral, with trees on one side and houses on the other, and the words, BY AD. VERNON and PORT CHACRE.

And now a few words become essential upon the miscellaneous articles in this admirable Museum, some of which I now proceed very briefly to enumerate. Among these are the following:

A large pewter dish with royal arms, motto, supporters, &c., full size in the centre and foliated border, with the date 1662 and the inscriptions "Viva Carolus Secvndvs" and "Beati Pacifici;" and some other examples of pewter platters, &c.

A "mediæval hand-warmer used by the priests when performing mass, 1565," which is elegantly ornamented; a pair of mediæval iron-stocks for the ankles; a sword "presented to Cardinal

Schiner by Catherine of Russia," beautifully chased and lettered; some leaden pilgrim's signs found at Wisbech; a cover of a thurible from Walsoken; a beautiful bronze crucifix, ploughed up near Murrow Church, and another found in 1840 at Crowland Abbey, and a leather "pilgrim's bottle," are especially interesting.

There are also some beautiful and very



No. 1. RELIEF-BRICK: ST. MATTHEW AND THE ANGEL.

valuable rings, buckles, snuff-boxes, fans, and other personal matters, as well as a good assemblage of antique keys, ball-paddocks, iron shears, pruning-hook, spoons, candle-sticks, pocket-dial, girdle key-holder, tinder-boxes, &c.

Some encaustic paving-tiles from Wisbech Church are preserved, and bear among other devices the three lions *passant* for England, the arms of Beauchamp, Clare, and others: other tiles, evidently of local make (the searching out of this kiln I earnestly commend to the attention of local antiquaries), with green glaze and yellow glaze, and the outline simply impressed, will also repay examination.

A cavalier's boot, *temp.* Charles I.; and boot and spur, *temp.* the Commonwealth, from Hagbech Hall; some war-relics, French, Indian, Russian, &c.; a pouch with the name "Henry Colerane" "Constantinople 1722;" the "shirt-front worn by Kaspar Hauser at the time of his attempted assassination at Anspach, October 17, 1827," beautifully plaited and with the studs attached, and other relics possess a kind of historical interest. A collection of casts of ancient seals and original *matrices*, as also the assemblages of precious stones and medals, are extremely curious.

The collection of paintings comprises several interesting pictures, among which, as the most striking to visitors, I may name a portrait of the Rev. Chauncey Hare Townshend, the donor of so many valuable articles; a full-length life-size picture of Napoleon I. in his robes; a portrait of Secretary Thurlow, the member of parliament for Wisbech—and the only member ever sent from that town; and paintings by Townshend, Schleick, Princess Cawlath, Benthon,

again brought prominently forward by the collections of local traders' tokens; the fine collection of ancient deeds (among the rest one of John of Gaunt), with the seals attached, from the Dering collection; a curious and unique map of the hundred of Wisbech copied, in 1697, from one of the year 1567; a number of local books, both relating to the place and by local authors; some original wood-blocks for printing at the heads of patters, and an original old copper-plate engraving of Wisbech.

A curious MS. on vellum of the time of Edward IV., of the swan-marks of the Fendistrict, is especially valuable and interesting; as is also a *fac-simile* of another MS. of the swan-marks of the Isle of Ely, by Colville.

Another interesting feature is a collection of early newspapers, including the *Nottingham Mercury* 1723, *Hargreaves' Stamford Mercury* 1736, and many others.

A "scriptural series," i.e., a collection of objects illustrating scripture-history, carefully arranged and descriptively labelled, exists in this Museum, and is found most attractive, as well as educationally useful.

The collection of autographs is very striking, and contains many of the highest value and importance. Among them are original letters of Queen Elizabeth, Mary Queen of Scots, dated "Scheffeld xii d'octobre" (1570 or 1584), and others; the original MSS. of Byron's "Hours of Idleness," Dickens's "Great Expectations," Monk Lewis's "Monk," several pages of Las Cases' "Life of Napoleon" corrected in the handwriting of Napoleon himself, and auto-



No. 3. RELIEF-BRICK: BADGE OF CHARLES V.

graphs of Charles II., Cardinal Richelieu, Melancthon, John Wesley, Sir Walter Scott, Haydon, Lawrence, Poussin, Carracci, Rubens, Paul Veronese, Voltaire, Burns, Swift, Lavater, Mozart, Nelson, Canning, Catherine de Medici, Beethoven, and hundreds of other celebrities in every department of life.

And now, as a *bonne bouche* for the close of this

brief notice of the treasures in the Wisbech Museum, let me call special attention to a few objects of extreme interest which are there found. I allude to some bricks with figures and devices in relief. These I engrave, of a reduced size, from photographs taken specially for the purpose. In the series of engravings are represented eight of these curious relief-bricks. One of these (No. 1) apparently represents St. Matthew and the Angel—St. Matthew holding a pen in one hand, and in the other a scroll upon which he is writing, which rests upon his knee. Four others (Nos. 5–8) undoubtedly illustrate four main passages in the "History of Susanna."



No. 4. RELIEF-BRICK FROM RAMSEY ABBEY.

Montague, Zick, &c. In the centre of one of the rooms, too, stands an exquisite piece of sculpture in marble—"Boy and Dog"—by Franck, a Belgian artist, from the Exhibition of 1851. There are also several framed engravings.

In local matters, as I have before said, the museum is especially rich, and this feature is

In the first Susanna is seen brought by two guards before her husband, Joacim, who is seated, and an elder is on either side. In the second she is taken out to execution, as described in verses 45 and 46—"When she was led out to death, the Lord raised up the holy spirit of a young youth whose name was Daniel, who cried with

a loud voice, I am clear from the blood of this woman." In the third of these interesting bas-reliefs, Daniel is at the "place of judgment," examining and evidently just in the act of condemning an elder in the remarkable words of the 55th verse, "Thou hast lied against thine own head, for even now the Angel of God hath received the sentence of God to cut thee in two." So he put him aside." In the fourth the two elders are being put to death by stoning, and a basket of stones, arranged for the purpose, stands beneath a tree behind the executioners.

Another remarkable brick (No. 4) in this Museum, but one of totally different character, is also shown in my series of engravings. It is from Ramsey Abbey, about 20 miles from Wisbech, and is 10 inches long by 4½ inches in width. The soft clay, it will be seen, has been impressed in a variety of ways, with a mould of extreme beauty, bearing a series of six figures beneath an arcade of one wide otfail arch in the centre, and two narrower trefoiled arches with crockets and finials, on either side. From the fortunate



No. 5. RELIEF-BRICK: HISTORY OF SUSANNA.

circumstance of the repetition of the impresses of this mould upon this one brick the whole design is made complete. Over each arch occurs the name of the figures represented, but the lettering is so very imperfect as to render their reading in some instances a matter of difficulty. In the first arch the head of the figure, which is all that is impressed, is mitred, and he holds a pastoral staff terminating in a cross *patee* in his left hand. Over this figure appear to be the words



No. 6. RELIEF-BRICK: HISTORY OF SUSANNA.

"S. Thome . . . ." so that it probably represents St. Thomas-a-Becket. In the second arch is the figure of a king wearing the well-known form of crown on the coins of Edward I., II. and III., and holding in his right hand a sceptre with *fleur-de-lis* termination, and his left hand raised and most probably holding a ring. Over this is "S. Edward." and the figure is therefore, doubtless, that of St. Edward the Confessor. Under the wide central arch are two principal figures and a small one. The first of these is a priest holding a foliated crozier in his right hand, and at his feet on his left side kneels a small figure of a priest holding a crozier in front; the second is a bishop wearing a mitre and having in his left hand a crozier, while his right is held in the conventional attitude of benediction. Over the first of these the lettering seems to be "S. Doniet," but over the other it is very indistinct. In the fourth arch is apparently a female figure, probably a queen, holding in her right hand a sceptre; and in the fifth is a mitred bishop, with foliated crozier in his left hand, and his right held up in an attitude of benediction.

A portion of another brick shown on the engraving (No. 2) bears a part of a lion *passant guardant*, with stars.

The subject No. 3 is simply a part of one of the badges of Charles V., or Philip II., with the dragon and one of the pillars of Hercules,



SWORD AND PRUNING HOOK.

and the letters PLVS being part of his well-known motto, "Plus Oultre" altered into "Plus ultra" (more beyond).

It is well for a moment to allude to one or two other features of this interesting Museum. These are the South African collection, formed by the well-known Thomas Clarkson, who was a native of Wisbech; the collection of African curiosities, obtained by the late Dr. Stanger, one of the ill-fated Niger expedition; the assemblage of curious objects from the South Seas and from North-west America, collected by Admiral Swaine, who accompanied the expedition to circumnavigate the globe under Captain Vancouver, in 1797; and the highly interesting collection of dried plants, carefully mounted and arranged, by Mr. Townshend.

And now, before closing, it is necessary to say a few words about the splendid collection of books which, thanks to the munificence of the Rev. Chauncey Hare Townshend and others, form the valuable and extensive library attached to the Museum. Mr. Townshend's bequest was made in the following words:—"I give and bequeath all the rest of my Pictures, and Water-coloured Drawings, and Engravings, and Books containing Engravings, and my Coins, and all other my Books, and my original Sketches, and my Fossils, Autographs, Rings set with Jewels



LEATHER "PIGRIM'S BOTTLE."

intended to illustrate my Geological collections, and my collection of dried Plants, and all other my Effects coming under the denomination of "Curiosities," "Objects of Antiquity" or "Vertu,"

to the Trustees or Directors for the time being of the Wisbech Museum, established at Wisbech aforesaid, on condition that the said several articles be never sold or exchanged but deposited and kept in the same Museum for ever under proper regulations, and exhibited to the public for the advantage of the town and neighbourhood."

Of the books thus bequeathed an excellent catalogue has recently been printed by the authorities of the Museum. The collection contains many very valuable works, and the greater part are bound in a costly and excellent manner. The biographical series is very extensive, as is also the historical, and in this latter division are many works of rarity and excellence. In works of fiction, and in those of poetry and the drama, the library is very rich, as it is also in books of travel, &c. There is also a fair collection of editions of the Bible, including the 1588, 1651, and 1660 editions; the Baskett's edition, 1719; the Baskerville, 1763; Bagster's, and other polyglots; Martin Luther's, 1693, and other dates; and many other editions. The two divisions



No. 7. RELIEF-BRICK: HISTORY OF SUSANNA.

which appear to be least worthily represented in the library are those of archaeology and local history, and of painting and the Fine Arts. To the extension of these it would be well for the authorities to direct their attention as a great means of furthering the value and the usefulness of the institution.

Enough has surely been said to prove that the Wisbech Museum is one of no ordinary kind, and that the treasures of which it is the re-



No. 8. RELIEF-BRICK: HISTORY OF SUSANNA.

ceptacle are of the highest class of Art, and of the greatest interest and importance. Wisbech is indeed peculiarly fortunate, not only in having this splendid Museum, but in having among its inhabitants men of such refined taste, of such liberal mind, and of such zealous disposition, to support it and to extend its usefulness, as those who are now engaged in its conservation. It has among its most energetic friends, what other museums I could name lack, men of the highest attainments, some of whom have made Art their life-study, and whose homes are galleries of Art, and others whose antiquarian and ethnological knowledge is brought to bear on those departments, with others equally capable of superintending the remaining divisions. It is a Museum that is deserving a constant and undiminished support from all classes of "Fen-people." I hold that, with such an institution in their midst, embracing a museum so excellent, and a library of such value and extent, it is the bounden duty, as it ought surely to be the pleasure, of the inhabitants of the district to further its interests and to extend its usefulness by every means in their power.



## ROME, 1872.

OLD residents in this city cannot blind themselves to the fact that Rome is fast losing her prestige as the stately centre of ecclesiastical rule and of Art-culture, to be transformed simply into the modern capital of a reviving nation. The Italians, as a mass, tired of a long lethargy, are determined to promote the interests of their country by converting her geographical position into a maritime jetty for the merchandise of the world. The fame of Venice and Genoa is to return, while the harbour of Porto d'Anzio is to be cleaned out and improved for the service of Rome. Such is the dream of many an Italian, who, weary of politics and even Art, turns to the practical questions of industry and popular education. Again, the prostration of France stimulates his vanity, and makes him ardently desire a modern fashionable Rome, which is to profit by the degradation of Paris. Thus he talks of wide airy boulevards, of gas, asphaltum, and telegraph wires. On the other hand, cardinals and *monsignori* who patronised Art, making her the handmaid of the church, take less favourable views, and declare in their irritation that the new party, in defiance of right or reason, would pull down the very Vatican, stock and stone, if it suited their purposes, to erect in its place a railway-station.

And the artists—they too utter their cry of "Ichabod, the glory is departed!" The tunnel of Monte Cenis and international trains are advantages more palatable to tourists than to artists. The good old families who duly arrived in their roomy travelling-carriages at the Porta del Popolo—and, declining evening-parties, as they had enough visiting at home, devoted themselves instead to the study of classic remains and the encouragement of Art—have as a race disappeared. They are lost in the flood of gay promiscuous English, who have apparently undertaken an expedition to the unthrilled city for the sole purpose of turning the Pincio into a Rotten Row, and their quiet apartments into gay assembly-rooms.

Nor does the evil of perpetual dissipation end here, since it influences many of the artists themselves, weaning them from their simple, inexpensive pursuits and leading them into a luxury and pretension hitherto unknown. There was a time—still dear to many—when pleasant, congenial gatherings took place by means of the *impromptu* invitation being passed on from friend to friend by word of mouth, or the height of ambition consisted in a numbered one-horse carriage to drive in with a friend on the Appian Way; whereas under this artificial pressure, cardboard "at homes" and a carriage and pair are regarded as necessities.

The municipality, perhaps out of a certain tenderness for a past which is thus swiftly fleeing away, or else wishful to imitate the example of France and several Italian cities, has decided to insert a marble tablet into the wall of the Palazzo Torlonia, in the Via Fornari, which is erected on the site of Michael Angelo's Roman residence, bearing the following inscription:—

"On this spot once stood the house  
Which the divine Michael Angelo  
Consecrated by his life and death."

Similar inscriptions are to be placed on the *façade* of the palace built and occupied by the brothers Zuccheri, on Canova's residence in the Corso, on that of Bartolomeo Pinelli in the Trastevere, and no doubt on those of Poussin, Claude Lorraine, and other well-known artists.

It is also a matter of congratulation that the pursuit of archaeology fortunately increases rather than diminishes under the new régime. The king proves a zealous guardian of the antiquities of classic Rome; thus excavations, hardly dreamt of under the pontifical rule, are being efficiently carried forward, and interesting discoveries are constantly made by the various archaeological societies. Signor Rosa, the government director of the excavations, gives satisfaction on the whole, except when he fails in good taste, such as in the introduction of some modern piece of ruin, as an aid to the imagination. The arches which he has thus lately erected in the

Forum having, however, fortunately been severely criticised, there is every reason to hope in his greater tact for the future.

Among the various discoveries recently made, none has excited greater interest than the finding of a fine female figure, in marble, at the base of a *tufa* wall on the Palatine hill. Although deprived of head, arms, and the left foot, the fragments of tresses still visible on the shoulders and bosom, the draperies and the entire *pose* of the figure, evince its belonging to the best period of ancient Art. Critics, however, have not yet been able to decide whether the statue represents Ceres, Cybele, or Juno, or even simply some Roman matron.

A flight of marble steps have also been very recently discovered at a short distance from the arch of Titus. About a week since we likewise saw two fragments of a couple of very handsome granite pillars lying in a basket at the back of the Pantheon. They had been dug out by the men employed in laying down gas pipes, and evidently once belonged to the set of pillars that adorned the baths of Agrippa, of which the Pantheon probably formed a portion. In a few months, and according to the new plan for the embellishment of the city, the old buildings which now destroy the symmetry of the Pantheon, are to be demolished. The site of the baths of Agrippa will thus be laid bare, and antiquarians anticipate a great field of research and speculation in consequence. The fact is still more important, as the cellars of the houses are said to contain a great many antique fragments of masonry and sculpture, which have been built into the walls.

Mr. Charles Hemans, in his clear and interesting *résumé* of the archaeology of Rome from the memorable September 20th, 1870, to the beginning of the present year, which appeared in the *Athenæum*, besides referring to all the important antiquarian discoveries up to that date, mentions and describes the proposed statue of Thorwaldsen, which was being executed by his pupil, Herr Wolff, for Prince Barbarini; to be placed by him in the front of his palace, near the site of the two studios occupied by the famous sculptor. The statue is now erected. It stands in a place of honour in the courtyard which, converted a few years since into a garden, with stately entrance gates, had previously been encumbered by unsightly tumble-down sheds used by artists, that looked to the eyes of Lady Morgan as the identical huts which the bricklayers inhabited during the erection of this ancient palace. Thorwaldsen is represented in his studio-dress, mallet and chisel in hand, as if resting after the completion of his ideal figure of Hope, which stands in smaller dimensions at his side. The statue is particularly interesting, from its being executed from a cast of Thorwaldsen by himself. As Tenerani, the celebrated Italian sculptor, likewise gained much of his reputation in the same neighbourhood, a wish has been expressed that his memory should be honoured by a companion-statue.

The political upheaving in Italy naturally influences the history of Art. It becomes therefore a profitable matter of speculation during the suppression of religious houses in Rome, when rich and ancient monasteries and convents are being turned into public offices and barracks, to inquire what becomes of the many objects of Art—the pictures, often of great value although sometimes by unknown artists, the rich reliquaries, the exquisite church-vessels, and the delicate lace. Probably the monks and nuns have discovered careful methods for the preservation of their treasures during their day of adversity. Many objects of value, especially lace, will nevertheless come into the hand of the dealer, and be dispersed to other countries. The belief is prevailing that Italy is gradually being despoiled of pictures of immense worth, that many are being quietly smuggled into France and elsewhere; so that, if care be not used, the country will be deprived of one of its chief charms in the diminution of its Art-treasures. It was this fear which awoke such great inquietude in the public mind last year through the sale of the celebrated 'Madonna della Staffa,' by the Count Scipione Conestabile, to the Empress of Russia. No one can deny that the count had a perfect right to sell his own property,

and that to the highest bidder. The cause of grievance arose rather from the clandestine manner in which one of the chief Art-treasures of Perugia was disposed of; and also from the Italian Government being unable to purchase it, and thus preserve it to the nation.

The inhabitants of Perugia were especially aggrieved at their beloved 'Madonnina' being borne away from them, and the *Corriere dell' Umbria* did not hesitate in its denunciations. In consequence of a statement which appeared in that paper, to the effect that the valuable picture of the Madonnina, by Raphael, had been sold by Count Scipione Conestabile for the sum of 300,000 lire, a letter appeared in the *Opinione* from another member of the family, Count Giancarlo Conestabile, refuting the statement, and informing the public that this *chef-d'œuvre* was still in the gallery of their palace at Perugia. The count, however, appears to have been himself deceived; for on the night between the 3rd and 4th of August, 1870, the picture had unquestionably been stealthily removed from the Palazzo Conestabile. The *Corriere dell' Umbria* says therefore:—

"A sad event occurred to our town on the night of the 3rd of August. The celebrated Madonnina of Raphael, the property of Count Scipione Conestabile, which had not crossed the threshold of his palace for centuries, was secretly conveyed away by order of its owner and sent to Rome. Most unfortunately Count Giancarlo Conestabile was absent from Perugia at the time, for had he been there, he would have used every legitimate means to prevent the shameful act. He arrived the following morning, and becoming aware of the sad deed, evinced the most genuine surprise and grief, which can best be imagined by those who personally know this gentleman, and how deeply he has the honour of his house at heart, his warm affection for our city, and his jealousy in guarding its rich monuments of Art. We cannot tell, but we greatly doubt, that even his strong entreaties will be unavailing with his brother for the restoration of the picture."

The paper then continues to state, that after the protest made by Count Giancarlo, his brother, unable to conceal the removal of the picture, endeavoured to exculpate himself through the channel of the *Osservatore Romano*.

"Some Italian papers," says this ultramontane journal, "quoting from the *Corriere dell' Umbria*, state that the celebrated picture of the 'Madonna della Lettera' was sold by the Count Scipione Conestabile in the month of July to a rich foreigner for the sum of 300,000 lire. We have now the satisfaction of contradicting this assertion as entirely false. Count Conestabile has merely removed this valuable picture from his palace at Perugia to have it with him in his house at Rome. He, moreover, authorises us to state that he has no intention of parting with it, although he has been offered higher sums than 300,000 lire. He also desires us to notify that he will allow this marvellous gem, with other pictures and drawings by Perugino and the Urbino school, to be seen at his house at the commencement of the season, in order that the desire of many Romans and foreigners to see this picture may be gratified."

This statement, which appeared straightforward and satisfactory, awoke merely suspicion at Perugia; and the *Corriere dell' Umbria*, in conclusion, quoted Signor Alcardi, who, referring to this very picture, and the count's conduct concerning it, said,—

"The Italians treat their Virgins by Raphael as slave-dealers treat women in the East: they first expose them in the market, then sell them to the highest bidder."

The forebodings proved true, for the 'Madonna della Staffa' was sold by the count to the Empress of Russia for the sum of 325,000 lire, or £13,000.\* Count Conestabile, a strong adherent of the Pope, had in these troublesome days embarrassed himself for his infallible chief, and the sale of this picture was the result. The indignation which the transaction aroused in Italy occasioned an attempt to be again made last autumn

\* A brief account of this transaction appeared, last year, in our Journal. It agrees almost exactly with that now supplied by our correspondent in Rome. [Ed. A.-J.]



to repurchase the picture for the nation. It was sent to Florence and exhibited there for a short time. The minister of the interior, however, not feeling justified to pay the enormous sum demanded, the purchase was completed by the empress. It is now in Russia, where, owing to the panel beginning to crack down the centre, it is removed from its antique frame, and is being transferred from the wood to canvas.

Russia has shown itself particularly enamoured of the Staffa Madonna. A Russian nobleman has recently purchased a very valuable replica, not only of the painting, but of the original blue and gold frame, made by the inimitable copyist, Signor Mariannucci, who still has it exposed for view in his studio here.

Painted a few years since at Perugia, it is exactly the same size as the original, being 7½ inches square. The youthful and serene Virgin, clad in a red under-garment, with a blue veil, stands and reads a small book of devotion, the contents of which are perfectly intelligible to the Divine Infant whom she carries in her arms. Four subordinate figures are introduced into the landscape, two men crossing a meandering river in a boat, and Raphael's favourite man on horseback with a companion walking by his side, who are traversing quiet green meadows. The picture awakens a feeling of graceful repose, which is admirably reproduced in this most faithful copy.

In connection with the new liberal spirit which exists in Rome, we may mention that two English gentlemen, Mr. Ball, a rising sculptor, and Mr. Haynes, a young painter, both gold medallists of the Royal Academy, have opened drawing and modelling classes for ladies.

The International Society of Artists has also commenced classes for drawing, besides a series of lectures on Art, delivered by competent professors, every Saturday evening. This society, which has arisen out of the new-born energies of this city, consists at the present time of upwards of three hundred members of several nationalities. It is organised for the purpose of promoting intellectual culture, the advancement of Art, and in the hope of some time forming an academy not inferior to those of England and France.

An exhibition of the works of members is now being held in the villa of the Pincian Gardens. The first of the kind was opened last year, but was merely noticeable as being the germ of an important undertaking. This second annual exhibition proves the successful result of the labours of the last year, the number of members having greatly increased, many of whom are artists of considerable reputation.

The villa, which is tastefully arranged for the purpose, consists of two stories, the first being devoted to sculpture, the second to painting. In the former, sketches and statuettes in terra-cotta and plaster predominate over the works in marble. It must, however, be remembered that many of the exhibitors are young artists, who would be only too glad to send groups in the more perfected, but far more costly, material.

Amongst the most noticeable objects are the following:—"The first Inspiration of Christopher Columbus," a statue by Signor Giulio Monteverde, purchased by Mr. Chamberlaine, for the Boston Museum. It represents the great discoverer as a lad. He sits on a mooring-post by the sea at Genoa, on the back of which the arms of the city, a ship, and the date, 1460, are carved, one foot resting in the large iron ring. He holds a book inattentively in one hand, for his whole soul is absorbed in the dream of another unknown shore beyond the boundless horizon. The conception is extremely fine and the figure graceful; nevertheless, the face might be more pleasing and the dress a little less suggestive of that of a jester.

Signor Pietro Calvi sends an 'Othello.' The face and hands of the Moor are in bronze, while the fatal handkerchief which he holds in his hand is of white marble. A *bermou* of the same material is thrown over his head and folded round his breast. The style is sensational, and his 'Selika' belongs to the same category.

Ugolino Panichi, an artist until lately resident in Florence, exhibits some sketches in clay: his manner is *rococo*. The most interesting is a

full-length statuette of Leopardi, the small, slightly-deformed poet, whose writings have done so much for the regeneration of Italy. The design is intended for his tomb.

Edoard Müller, of Coburg, exhibits a marble bust of a *balia*, or nurse of Albano, which has gained the first gold medal both at Berlin and Amsterdam. A sweet, modest, comely face, denoting the love and care which this nurse would bestow on the child entrusted to her.

In the picture-gallery Signor Paridi Santi sends a capital Roman beggar. The old man seems to be life itself. His face beams with genuine humour, and, proud of his rags and jags, as an officer of his decorations, he holds out his hand with the firm conviction that you cannot resist his coaxing appeal.

E. Löwenthal, a Prussian artist, sends a highly-finished portrait of Gibson; the Signora Emma Richards Gaggiotti, a well-painted full-length portrait of her mother; Mr. Healy, the well-known American painter, contributes other portraits; Achille Guerra, a clever little *genre* picture of Italian life; and Otto Weber, the German, a number of very natural oxen, which are treading out the corn near a Roman village.

The question naturally arises whether this exhibition of international artists in the Pincio might not be incorporated with another exhibition, that of artists and amateurs in the Piazza del Popolo. The time, however, for this fusion is believed not yet to have come. The exhibition in the Piazza del Popolo belongs to the Society for the Promotion of the Fine Arts, an association which, in its commencement many years since, was welcomed by the English artists in Rome. The first exhibition was held at the Capitol, but as the censor immediately ordered a nude female figure, by Wyatt, to be put in a box, to prevent the corruption of public morals, and suppressed Mr. Severn's picture of Ariel, on the plea that the bat possessed a hidden allusion to the Papacy, the fetters were felt to be too cramping; the English artists refused to be enthralled, and the society has since languished in the Piazza del Popolo.

The scheme of blending the two societies seems, therefore, impracticable; for although the authoritative body of the older society might plead generosity, admiration for Art, and promise to meet Italians and foreigners on neutral ground, the younger society still remembers the past, fears to be cramped by worn-out traditions, and to be checked in its onward career.

Before leaving the subject, it may be added that the international artists gave an entertainment on Friday evening, Feb. 2nd, in the form of an "artistic fair," at their rooms in the Vicolo d'Alibert. The chief hall and the entrances were tastefully decorated with banners, draperies, evergreens, and Chinese lanterns. The company consisted of from four to five hundred persons, patrons of Art, English and American visitors, the members and their friends. After a concert of Roman music on the mandoline and guitar, by some young artists, had been given, an auction took place of original sketches, pictures, and statuettes, contributed by members, for the benefit of the society. The gifts were eighty-seven in number, and were often the works of well-known artists. Among the bidders were Madame Ratazzi, the wife of the minister, and the Italian princes Odescalchi, Ruspoli, and Torlonia. The members are bestowing so much care and thought on the elaboration of the society, are so honestly desirous that it should promote good feeling among artists of all nations, besides helping to improve the taste of the middle classes, that there seems little fear of its proving a failure.

In conclusion, we would offer a slight tribute of respect to the memory of Mrs. Bate, the sister of Mrs. Jameson, to whom she bore so great a likeness as to be of service to Gibson in his bust of that distinguished lady. After a long life spent in the service of her children and her friends, the deceased breathed her last at Christmas-tide, in the Roman home of her son-in-law, Mr. Macpherson, where she had resided many years. She is now at rest, her remains peacefully lying, where those of Keats and Gibson are laid, within the walls of the "Eternal City."

Rome, Feb.

M. H.

## ROYAL SCOTTISH ACADEMY.

EXHIBITION, 1872.

THIS institution is now in the forty-sixth year of its age; and by the energy and ability of its members and supporters may be said at last to be fairly "possessed of the heights." The exhibition, which was prefaced by the customary banquet, opened on the 15th ultimo, Sir George Harvey presiding, with Mr. Dick Peddie as croupier. Letters of apology were read from the Earl of Mansfield, Sir W. Gibson Craig, Sir A. Grant, Sir R. Christison, &c.

The works of Art in the present season amount numerically to 912, showing a decrease of nearly 200 from last year. This may be no disadvantage; but we regret to find that some leading academicians and associates are wholly unrepresented; among them Sir J. Noel Paton, her Majesty's Limner for Scotland, Erskine Nicol, J. MacWhirter, H. O'Neil, and several others. We regret also the absence of any one or two really great pictures upon which mind and eye might rest in perfect satisfaction, and which might induce the cheering conclusion that modern effort was not going round in a circle, but making noble starts towards the grand Empyrean. It must be confessed that amidst much that is excellent, and not a little that is commonplace, we look in vain for the "bright particular stars." Yet we must not grumble, remembering the old adage about the infinitude of Art and the limitations of life, accepting thankfully such goodly promise as is set before us. From private galleries are one or two noteworthy contributions, as WILKIE'S 'Village Politicians,' of which the original sketch was produced in 1803, when the author was only eighteen. This picture, which was the basis of Wilkie's fame, and was painted to Lord Mansfield's order three years afterwards, was bought for the modest sum of 15 gs. One of the characters in the piece, the woman coming into the room, is the portrait of Wilkie's mother. The frame is a veritable antique, dating as far back as 1806. In connection with the foregoing, it is interesting to turn to the splendid portrait of Wilkie, by the late THOMAS PHILLIPS, R.A., presented to the Academy by the Duke of Buccleuch. 'Rent Day in the Wilderness,' SIR E. LANDSEER, bequeathed to the National Gallery of Scotland by Sir R. Murchison, claims importance more from its size than satisfaction with the subject. 'The Battle of Waterloo,' by the late G. JONES, R.A., is a handsome gift from his widow to the Scottish Academy.

W. E. LOCHART'S 'Andalusian Quack Doctor' is No 1 in the catalogue, and merits remark. The background shows the towers of Seville, in front of which is gathered a motley assemblage, intent on the words of the oracle, a quaint self-absorbed personage, mounted on a mule gorgeously caparisoned. The scene, animated and imposing, is yet adapted to draw forth higher powers than are apparent in this work, which, though clever as a whole, exhibits some carelessness of drawing, and a disagreeable roughness in the faces. 'Toilers of the Sea,' W. Q. ORCHARDSON, exhibited in the Royal Academy in 1870, is impregnated with all the breezy dash of the situation. A fishing-boat in the trough of the mighty waves rushes madly heeling through the water, which threatens to overleap the gunwale. The crew, a man and two youths, exhibit countenances variously expressive: the father's is calm and resolute; the older boy's vaguely apprehensive; that of the younger is pale with affright. The handling



is marred by the "streakiness" to which the artist is liable. THOMAS FAED'S 'Homeless' (his famous R.A. picture), a ragged crossing-sweeper asleep in a cold street-corner, is a touching appeal to the missionary and philanthropist. 'Sybilla,' by R. HERDMAN, R.S.A., is an exquisite study of graceful ease, and refined colour. The rich auburn hair, the quiet eyes, the dark drapery, relieved by scarlet poppies, the perfect simplicity of face and figure, possess an irresistible charm. We are always pleased to meet with J. PETTIE, A.R.A.; there is feeling in his conceptions which ensures a welcome, notwithstanding occasional defects in technical achievement. The 'Love Song' is exceedingly chaste in tone. The eyes of the *innamorato* are big with earnest tenderness, and, if music be the food of a certain passion, we are sure the strain is so melodious that the lady will bid him "play on." J. ARCHER, R.S.A., has three pictures. Of 'The Peacemaker' we had occasion to speak last year when in the Royal Academy. In 'A Bit of Romance,' where the host, a reverend friar in long white stole and sandalled shoon, takes his guest (a mounted cavalier) home for the night over the dewy fields, we are struck by a grotesque mannerism which instantly reminds us of Don Quixote. The horse and its rider are decidedly of the weird and lanky type; yet there is a subtle attraction about the whole which bespeaks an original mind. 'The Lady in Blue,' though sweet and pretty over her day-dreams, is commonplace in conception.

Besides 'Morning,' his diploma work, and not his best, we have seven contributions from the easel of G. P. CHALMERS, R.S.A. Of these we prefer 'Old Letters,' a single figure handling certain manuscripts suggestive of memories "pleasant and mournful to the soul;" and 'Once on a Time,' a study of a girl absorbed in a story-book. The head and hair are touched with a delicacy unusual to this artist, who with a fine feeling for the *tout-ensemble* is apt to disregard finish. We do not wonder that J. DRUMMOND, R.S.A., secured immediate purchase for his 'Old Mortality,' ably combining, as it does, the romantic with the historical. The veteran enthusiast kneeling amid the morning's misty dews at the antique memorial-stone in Dunottar churchyard, while Sir W. Scott and his clerical *cicerone* regard him from behind in respectful silence, is happily conceived. Mr. Drummond is also successful in 'The Armourer's Shop—Time of Charles I.,' wherein he has contrived to smear his pencil with the veritable dust of antiquity. 'King James VI. calling at the Shop of George Heriot' wants point, and the figures are dumpy and tame. In his own 'special walk of cabinet-interiors, not seldom pervaded by a *souffron* of the superstitious, we have few better delineators than W. F. DOUGLAS, R.S.A. Whether it be archaeologist, astrologer, or soothsayer, as 'The Rosicrucian,' and 'Aunt Margaret's Mirror,' he generally throws around the subject the fascination of his own mystic meanings. In the last-named there is the additional merit of good grouping, though we should have preferred more prominence given to the mirror with its thrilling revelations. There is vigour of thought and touch in G. STEELL, R.S.A.; witness the 'Equestrian Portrait of Colonel Buchanan,' surrounded by all the accessories of the hunt; health and spirit assert themselves in the red-coated sportsmen, and the favourite foxhounds of the pack. The breezy bustle of preparation is felt, and the bracing air rings with the "tally-ho!" Mr. Steell also exhibits a young girl seated on her pony, admirably painted in *tempera*, and full of life and beauty.

We cannot congratulate K. HALSWELLE, A.R.S.A., on his 'Pilgrims at Scala Santa,' so heartily as we did formerly on a similar subject. The pilgrims here have a stagey, conventional look; and though the female embracing the steps is graceful in her devotion, the old man who takes precedence is surely preposterously tall, physically, while wofully lacking elevation of a higher sort. 'Tea-Tattle,' G. HAY, A.R.S.A., appeals, with rare effect, to the gossiping instinct. A party of ladies, of a certain age, variously grouped round a table, are being regaled with a tit-bit of scandal from the lips of an unmistakable old maid, who protrudes her lean neck with affected importance as she speaks. The interest of the listeners, differently attested, as they balance the cups and saucers, or suspend the teaspoon in air, breathlessly awaiting the *dénouement* of the ugly tale, is invested with a comic absurdity perfectly irresistible.

'The Village Blacksmith' is a fair specimen of R. SANDERSON'S eight pictures—all modest in size: there is mettle in the hand that fashioned that brawny hero with the well-toned surroundings. Might we advise Mr. Sanderson, however, to limit his attention to such *genre*-subjects as the foregoing and 'The Lesson?' (a simple, pretty exposition of a mother and child), in which he seems more fitted to excel than in landscape. There is slight exaggeration in 'Danger,' by J. HOUSTON, R.S.A.: a weary, hunted man (a rebel) has fallen asleep in the brake, while a woman kneeling by his side watches over her wounded lover. The flush on the horizon is telling, and the loneliness of the landscape heightens the pathos of the episode. R. GAVIN, A.R.S.A., has constituted himself the wizard of mulatto and slave-life, and there is power and individuality in his pencil. Yet the suggestions evoked by 'The Quadroon Girl' (a cruel planter weighing his chances on the purchase of a slave), and by 'Master and Servant' (two figures carefully composed and excellently coloured), are of very questionable significance. Pity that ability so manifest should not be expended on more exalted objects. We meet W. M'TAGGART, R.S.A., with pleasure. We have few better exponents of the morning of life than these children 'At Play,' on the open sands. And we are quite enamoured of that artless young 'Lucy,' flitting from her old home, and sitting in the wood, hearkening with a sweet sad face to the "craw" and the robin chirping their low farewell. OTTO LEYDE, A.R.S.A., is not only a valuable portrait-painter, but deals in charming ideals. The child carrying the bright blossoms through the corn-field recalls our own childhood. The stream of years flows back, while the lark is singing overhead. 'St. Valentine's Day' is a creature more like saint than earthly maiden. Why should she gaze on the love-missive with such tenderness, whose heart is in the sky? Few healthier illustrators of fishing experiences are among us than R. T. ROSS, R.S.A. His two glimpses of Newhaven are true to the *locale*, and *bond-fide* revelations of the customs of the inhabitants. Men, women, and children, not omitting the cocks and hens who go paltering and picking about, the life-preservers, the nets, the baskets, and all other nautical gear, are drawn, grouped, and coloured with an eye habituated to find pictorial beauty in every-day things. It is in such works, however, as the cottage interior, 'Playmates,' that we discover the key to Mr. Ross's popularity. His true genius lies in these sweet domesticities which appeal to every heart, and make "the whole world kin." The mother and grandmother, the child and the cat, the homely surroundings, elo-

quent of affection and content, give a fragrance to the common air which purifies while it gladdens. 'O Katy, be wary!' R. ROSS, jun., in which a damsel, setting out for a holiday, is being warned by her mother, shows considerable promise. Katy and the old woman, with the gallant waiting behind, are well posed, though a certain flatness of outline is perceptible. C. LEES, R.S.A., is to be commended in 'Buckhaven, on the Fife Coast.' The romantic village sweeping by the sea, with its cliffy irregularities, while the blush of dawn floats in the east, arrests the beholder. Perhaps the objects are just a trifle too minutely defined, inducing a sharpness which nature ignores.

The 'Kirklin' Shawl' of A. LEGGETT, is a poor theme feebly considered. It were wise if painters generally kept in mind that familiar incidents do not demand less careful study of arrangement and character than the very highest subjects. There is talent in 'Old Iron to Sell,' H. FRIER; and still more in his 'Home after Rehearsal.' Here a young creature is seated in her poor room, tired, solitary, and hungry it may be, after her arduous duty—a peep, we fear, into a phase of existence not unusual, and fitted to point a moral to the rich and thoughtless, for whose amusement her energies are wasted. The productions of W. F. HOLE are notable for novelty of theme and piquancy of treatment. The name is unfamiliar to our catalogues. But we desire further acquaintance with the author of 'Chaucer reading to the Duchess of Lancaster.' The scene is an antique garden, where, among other details, we have a peacock perched on a ruined fountain; the figures are full of a quiet dignity. 'The Canterbury Pilgrims,' also by Mr. Hole, inclining to the pre-Raphaelite school, is original and striking. Though the travellers overrun the canvas, there is individuality of character and grotesque feeling in the moving medley. 'My Ward, Sir,' by the same, is beautiful in design, and the figure of the female draped in admirable taste. We admire the talent and humour of W. GEDDES'S 'Hallowe'en.' The youth who pauses ere darting with his mouth at the pendent apple, with a lighted candle dangling from the other end of the string, is ineffably ludicrous. 'Quail Fighting,' R. POGGI: we wonder that this picture did not gain the compliment of a better position in the gallery. It is a remarkable product in several respects. The scene is a Roman house in Herculaneum; and the pastime, peculiar to the era, is being held on a large marble table in a room of the superb mansion. The spectators, very scantily draped, according to the usage of the time (albeit one female seems out of drawing from excessive height), are rendered with exquisite finish; and the entire *minutiae* of the chamber are chaste, elegant, and appropriate. The child extending a hand to the birds while keenly surveying the sport, is a delightful adjunct. Altogether the novelty of the time and place is ably sustained. 'Waiting' and 'Disappointed' are two pretty little episodes of maiden experience, by Miss J. M. BOWKETT. 'Hesitation,' by Mrs. CHARRETTE, a girl weighing the contents of a letter, is rich in natural sentiment.

Turn we now to landscape; and following the order of the catalogue, we are first attracted by 'Evening—Easedale,' C. MONRO. The locality is all that a poetic craftsman could wish, and is treated with all the *abandon* of a free hand. The dewy light falls exquisitely on hill, vale, and lake, and the soothed eye is satisfied. By the way, we are surprised that the lake-country is not more resorted to by painters.



W. BEATTIE BROWN, A.R.S.A., sends no fewer than nine pictures, of which the largest, 'A Showery Day on the Yarrow,' wants clearness, even beyond allowance for weather-effects. We prefer the smaller canvas, 'Newark Castle,' and above all 'The Heron's Haunt, Arran,' wild and grand. We recognise a genuine son of Art in J. SMART, A.R.S.A., who is fast rising in public estimation. 'When Summer into Autumn glides,' is soft, airy, and delicious; and the 'Calm Summer Gloaming,' with its cool flow of water over the stones, and the serene sky overhead, has no harsh angle, or tawdry spot to mar the harmony. The patient diligence of A. PERIGAL, R.S.A., has produced good results in 'A Norwegian Fishing Village,' the locale, in a high degree picturesque, is boldly and skilfully treated; and in lieu of the solemn lochs and monotonous hills we are used to connect with his name, we have here a spring into a northern land, whose features are fresh and romantic. COLIN HUNTER, whose dealings are mainly with the ocean and its fishers, has a single figure advancing along a lonely shore; the breeze blows about her hair, and her serious eyes reveal the meditative mood. There is a touch of poetry here, enhanced by the tremendous expanse of curling waves dancing and seething behind, while the driving clouds are eloquent of the gale. We have seen SIR G. HARVEY, P.R.S.A., more happily represented than in this year. 'The Eagle's Nest, Loch Awe,' from the level nature of the solitude, causes us to search in vain for the eyrie; and 'West Shardon' is scarcely more than a correct drawing of a gay palatial residence on the river Clyde, gleaming white in the hot noon, with idle groups in showy attire scattered here and there. In the case of WALLER PATON, R.S.A., merit and success go hand-in-hand; his pictures are good, and so is their sale. We hardly know whether most to admire 'Through the Wood,' with the glorious sun-glints slanting through the tall trees, where the banks are clothed with fern and wildflowers, or the 'Entrance to the Arran Glen,' over which is spread the canopy of a bewitching summer evening. Mr. Paton's 'Night Mail' is scarcely a legitimate subject for high Art, inasmuch as to concentrate the interest on a railway "express" is unworthy of an elevated taste.

S. BOUGH, R.S.A., is always distinguished by that dash and sweep which bespeak the broad artistic mind. Fearlessly grasping his theme, he bounds along by mountain, valley, town, and river till he reaches the grand scenic ultimatum. His 'London, from Shooter's Hill' literally fills the vision with its diversified expanse, embracing many of the city-environs, with the dome of St. Paul's on the far horizon basking under the broiling mid-day. The variety of figures, soldiers with their waggons, daintily-dressed ladies with pet dogs, &c., lend spirit and reality to the dusty road, while the intense brightness is skilfully relieved by a lowering point in the sky, suggestive of coming thunder. Mr. Bough is also good in 'Thirlmere,' where the light and shadow are admirably distributed; and in 'Wetherall Wood,' which is delicately handled, yet with characteristic freedom. 'Old Houses, Perth,' evinces talent in W. PROUDFOOT. The quaint irregularities of the locale, where the aged figure toils up the hard acclivity, are in excellent perspective. J. NESBITT makes rapid advance in his view of the 'Bass Rock, from North Berwick.' The accuracy always apparent in his works is here supplemented by the freedom which was formerly

wanting. His 'Forest Scene, Inverary,' is rich in sentiment. Nothing can be lovelier than the sunshine flickering on the silver stems of the trees, while the brown fallen leaves rustle softly in the foreground. 'Moonlight' is luminous and sweet in the keeping of T. O. HUME. 'On a Low Shore,' J. CASSIE, A.R.S.A., is in every way worthy of this well-known artist. His most important work, 'Easterly Gale at North Berwick,' was at once purchased by the Association for the Promotion of the Fine Arts. We would gladly linger somewhat longer, if space were not limited, among these purveyors of our purest pleasure, doing leisurely homage to E. HAYES for that magnificent 'Schevening Beach,' where, dim and dusky, the vessels are preparing for sea, and the lighthouse gleams high upon the rock. Miss A. MACWHIRTER is to be commended for her deft arrangement of objects in the 'Old Curiosity Shop;' and MISS J. FRIER for her soft yet firm transcript of 'Loch Lomond, near Luss.' C. WOOLNOTH'S 'Loch-na-Garr' is very carefully rendered; so also is R. N. BALLANTYNE'S 'Home of the Water-Hen,' wild, and green, and reedy. 'Gipsies,' by R. W. MACBETH, A.R.S.A.: we never beheld gipsies more fancifully posed than the violin-player perched in the tree, and the recumbent female in the meadow below. We would counsel Miss C. ROSS, in her clever water-colour of 'Going to Market,' not to overdress her humble heroines; and request Lady DUNBAR to forbear such impossible sky-effects as in her 'Linn of Dee.'

The excellence of the portraiture is amply guaranteed by such names as Macnee, Macbeth, Herdman, Barclay, Smellie Watson, &c., &c. Two portraits by ladies are worthy of remark: one, a copy of Madame de Jerichau's 'Dr. Brown, President of the Royal Physical Society, Edinburgh;' the other, 'His Grace the Archbishop of Canterbury,' by Miss F. TRUEFITT, somewhat hard of outline, yet in the main a creditable effort. By the way, in these times when the want of employment for women is so much under discussion, why should not more of the fair sex study portraiture? KENNETH MACLEAY, R.S.A., has well performed an arduous task, to reproduce in oil, life-size, from a miniature the likeness of the Rev. P. Macdonald, Argyllshire, in his ninety-sixth year.

Sculpture seems still far less generally understood than it deserves to be. Perhaps the noblest art with which we can deal, its very severity hinders its wider appreciation. The simplicity of the material employed, and the purity of tone demanded, win no response from minds habituated to flaring colours and sensational excesses. Hence the scanty results witnessed in our Scottish modern collections. Why should not men of taste vary the decorations of their mansions with the breathing marble, instead of confining their support almost exclusively to painting? A fine picture may interest, animate, or soothe according to the theme, but a fine statue has the superior power of moral and intellectual elevation. The sculpture examples number forty-four, chiefly busts by Brodie, Wallace, Haggart, Clark Stanton, &c. The figure of 'Musidora,' G. WEBSTER, is pleasing; and the 'Nymph at the Stream,' W. STEVENSON, possesses the feeling of the situation. Mrs. D. O. HILL is a lady whose native genius, fostered by education, has wrought out for her a distinguished place. Besides two powerful busts of Sir Noel Paton, and H. Harwood, Esq., and a model sketch of the late Sir J. Simpson

(whose *physique*, by the bye, was not exactly that in which sculpture delights), we are presented with a marble statuette of Robert Burns. This figure is an object of much attraction. The young poet is seated in an easy attitude upon an "auld tree root." The countenance is illumined with that peculiar *lustre* of thought we always associate with Burns, an effect which can only be produced by sympathy of mind guiding the manual dexterity. The details of dress, corduroy, coarse, homespun hose, and bonnet, are ingeniously supplemented by characteristic emblems, a rustic pipe, wild flowers and leaves, and a tiny mouse peeping timorously from her "wee bit housie," while over all is shed the impress of a great soul calmly pondering its high destiny. 'Wee Davoch,' also by Mrs. Hill, is a charming little lad, fond of learning, yet alive to every boyish sport, as we catch from the brightness of his features. Though conning his "carritch" (catechism) with studious industry, he is well pleased to know that a young rabbit, which he has just caught in the wood, lies half concealed in the bonnet under his arm, while a top or *peerie* (as it is called in Scotland) peeps out of his pocket ready for use when the humour seizes him. The individual ease and entire naturalness of the conception do credit to the artist.

#### SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

##### ACCIDENT OR DESIGN?

G. Pope, Painter. G. Greatbach, Engraver.

A JURY of twelve bachelors, whether old or young, or of the same number of maidens, summoned to answer this question, would, without retiring to consider it in private, immediately pronounce the verdict, "Design!" The case admits of no argument; the student may hold in his hand Ovid's *Art of Love*, but he never intended to read it there and then; it is brought out as a *ruse* to hide his real object; and the trees which the lady is sketching will never be completed, and she does not intend they shall be, though commenced days ago, it may be; till that bashful youth who has daily watched the progress of the drawing has summoned up sufficient courage to request the fair artist's permission to examine her work. There is no "accident" here; it is altogether an affair mentally pre-arranged on each side; and Mr. Pope could never expect that any one who looks at his picture should think otherwise.

The title, however, is sufficiently suggestive to answer its purpose of telling the commencement of a love-story; the composition, as a whole, is pretty, and the principals in it, saving a little affectation of manner in both which is almost inseparable from the sentiment, are carefully studied. There is evidently neither reading nor sketching going on; the thoughts of each are centred in the other, and the eyes of the lady watch every movement of the gallant to see if his next steps will bring him nearer to her. She is the most attractive object in the picture, even viewed artistically, for the figure is very gracefully posed, and her costume is well displayed. The work was exhibited at the Royal Academy in 1870, and is certainly one of the best we have seen from the hands of the painter, both in design and colour.





G. POPE. PINXIT

G. GREATHACH. SCULPT

### ACCIDENT OR DESIGN?

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON: WILKINSON & CO.





THE  
STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PUBLIC.)

"The stately homes of England,  
How beautiful they stand!  
Amidst their tall ancestral trees,  
O'er all the pleasant land."

MRS. HEMANS.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS  
BY LLEWELLYNN JEWITT, F.S.A.

CHATSWORTH.



At the conclusion of our last chapter we left the visitor in the great hall at Chatsworth, and having allowed him time to revel in the beauties of the painted ceiling and walls, and to examine the works of Art by which he was surrounded, we now proceed very briefly to describe the interior of the house. From the centre of the south end of the noble hall, the grand staircase leads up to the various suites of apartments on the library and state-room stories, and on either side of this staircase an open archway gives access to the "Grotto-Room," the south corridor, and the apartments on the ground floor. From the corridor at the north end, the north stairs give access in like manner to the various apartments and to the north wing.

The house is three stories in height, and these are known as the basement, the library, and the state-room stories. Through the extreme kindness and liberality of the noble duke a part of each of these stories is, under proper regulations, permitted to be shown to visitors. It is not our intention to describe these various apartments in the order in which they are shown to visitors—for this would for many reasons be an inconvenient and unwise arrangement—but will speak of them according to the stories on which they occur. And first we take the upper, or state-room story, which, like the others, runs round the four sides of the quadrangle. The State-rooms and Sketch-Gallery occupy the south side; the grand staircase is at the south-east angle; the continuation of the gallery of old masters, the

west stairs, and a number of bedrooms including the Sabine-room, occupy the west side; the north is taken up with bedrooms, with the north staircase at the north-east angle; while on the east are "Mary Queen of Scots Rooms," so called because occupying the same position as those used by her in the old mansion which was removed and rebuilt, and other suites of splendid sleeping apartments which of course are not shown to the visitor.

The SKETCH-GALLERY, which, as we have said, occupies the south and a part of the west side, contains perhaps the most choice and extensive collection of original drawings by the old masters in any private collection, embracing the Italian, French, Flemish, Venetian, Spanish and other schools; and containing matchless examples of Raffaele, Michael Angelo, Albert Dürer, Titian, Rembrandt, Rubens, Leonardo da Vinci, Poussin, Claude, Salvator Rosa, Correggio, Luca Signorelli, Andrea del Sarto, Lo Spagna, Giulio Romano, Caravaggio, Zuccherro, Andrea Mantegna, Parmigiano, Giorgione, Giulio Campagnola, Paul Veronese, the Carracci, Guido Reni,

Domenichino, Guercino, Holbein, Lucas Cranach, Lucas Van Leyden, Vandyke, Van der Velde, Jan Miel, and indeed of almost every well-known name. The collection was formed by the second Duke of Devonshire at considerable cost; the nucleus being purchased at Rotterdam.

The State-apartments, which are entered from this Gallery, consist of a splendid suite of rooms, occupying the entire length of the building. The entrance is through a small apartment around the walls of which is arranged a fine collection of examples of Ceramic Art, including many good specimens of the more famous English and foreign makes. These were, in great measure, removed here from the duke's villa at Chiswick. Adjoining this, at the south-west angles, is—

The STATE DRESSING-ROOM, the coved ceiling of which is beautifully painted, the subject being, in the centre, the flight of Mercury on his mission to Paris, and, on the coving, groups representing the Arts and Sciences. The wood-carving in this room, as in the whole of this suite of apartments, is of the most wonderful and most



THE STATE DINING-ROOM.

exquisitely beautiful character, and is unmatched in any other existing mansion. On the west side are four pendants and a group of the most delicate workmanship, and over the principal doorway is represented a group of carver's tools, &c.—a globe, compass, brace and bit, square, augers, chisels, gouges, *cum multis aliis*, and a small bust. This apartment contains some fine Japan, inlaid, and other cabinets, and curious old earthenware; and on the walls, besides a clever picture in mosaic, is a frame containing what is universally admitted to be the finest and most wonderful specimen of wood-carving ever executed;—this we engrave. It is usually called "Grinling Gibbons' masterpiece," and whether by Gibbons or not (and there is no direct authority either one way or other), it is, indeed, a masterpiece of Art. Concerning the question whether the carving is by Gibbons or not, we shall have a few words to say when writing of the chapel. The "masterpiece" is a group consisting of a cravat of point-lace, as clear and delicate in the open-work as the finest lace itself, a

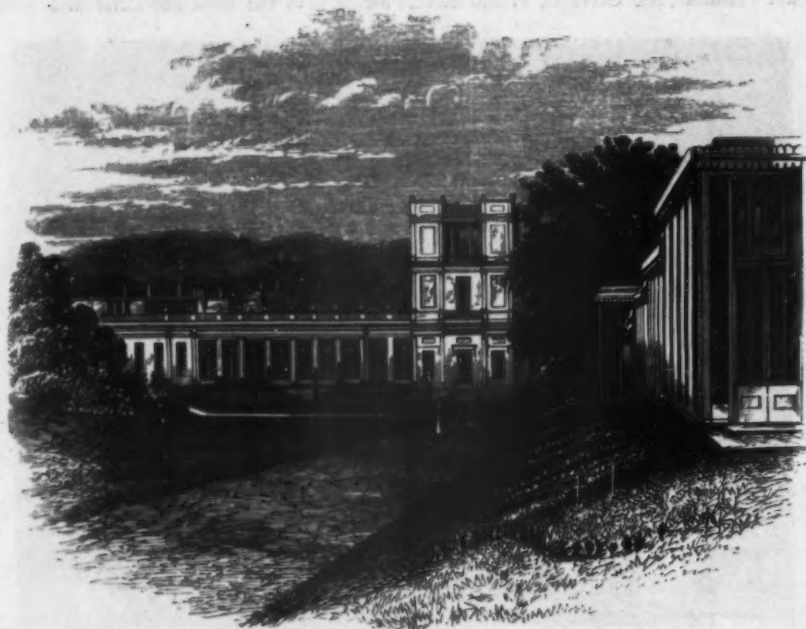
woodcock, some foliage, and a medal with a bust in relief. Of this group Horace Walpole thus wrote:—"When Gibbons had finished his work at that palace (Chatsworth) he presented the duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass-case in the gallery;" but he had no authority for any such statement, nor is there any record of Gibbons having ever been at Chatsworth. From the door of this room the vista, when looking through the state-apartments, is remarkably striking and effective; the flooring throughout the suite being of oak parqueterie which reflects the light in a pleasing manner. This we engrave.

The OLD STATE-BEDROOM, the first apartment seen through the doorway in our engraving, is a fine and very interesting apartment. The ceiling, which is coved, is splendidly painted, the principal subject being Aurora chasing away the night; and the walls are hung with embossed leather of rich arabesque pattern, heavily gilded; the frieze, also of embossed leather, is richly foliated, with medallions bearing respec-

tively the bust of the late Duke of Devonshire, his crest and coronet, and his monogram, alternating round the room. Over the doorways are splendid examples of wood-carving of groups of musical instruments; on one group is suspended a medallion head of Charles II., and the words "CAROLVS II. DEI GRATIA," and on the other a watch. Over and around the chimney-piece are cherubs' heads, birds, foliage, &c., of the same fine class of wood-carving. In this room (besides cabinets, vases and beakers, and a charming model of the tomb of Madame Langlan, at Hildebank, near Berne, in which the spirits of the mother and child are seen bursting through their broken tomb) is a noble and ancient embroidered canopy and state-chair, the work of Christiana, Countess of Devonshire, the wife of the second Earl of Devonshire. The canopy is of crimson velvet exquisitely covered with needle-work in gold and colours, in groups of figures, trees, animals, and insects;—here, a goat, a stag, a fox, a rabbit, a pig, dogs both leashed and single, a horse, an eagle, and a swan; there, butter-

flies, flies, and innumerable other devices, around; while inside the top a group of three figures within a border is in the centre, and the rest dotted with animals, flowers, &c., with a border of figures and foliage. The back of the canopy bears, above the chair, the arms of Cavendish (*sable*, three bucks' heads caboshed, *argent*, attired *or*) impaling those of Bruce of Kinloss (*or*, a saltire and a chief, *gules*, on a canton, *argent*, a lion rampant, *azure*), with mantling, helmet, crest, &c. Supporters, dexter, a stag, proper, gorged with a wreath of roses, *argent* and *azure*, attired *or*, for Cavendish; sinister, a wild man, proper, wreathed round the head and loins with laurel, *vert*, for Bruce. Motto, CAVENDO TVTVS FVIMVS; the first part, "Cavendo Tvtvs," being the Cavendish motto, and the latter part, "Fvimvs," that of Bruce; the rest of the velvet is covered with flowers, animals, &c., and surrounded by a border of groups and flowers. The chair is of the same character. Christiana, Countess of Devonshire, to whose fair hands is owing this charming piece of embroidery, and to

of swords, drum, battle-axes, shield, helmet with dragon crest, foliage, &c.; and over the other military music and foliage. Above the chimney-piece, around an oval in which is a portrait of the first duke, are Cupids, trophies, shells, foliage, masks, helmets, arms, &c., and an owl; beneath these are two carved banners with the Cavendish arms, tied together with a snake (the family crest). Among the furniture and adornments of this room are some fine examples of china and earthenware, and a remarkably large malachite table.



THE PAVILION AND ORANGERY FROM THE EAST.

whose good taste the arrangement of these blended armorial insignia is due, was the daughter of Edward, Lord Bruce of Kinloss, and sister of the first Earl of Elgin, from whom the present ninth earl is lineally descended. The armorial bearings upon this canopy are therefore peculiarly interesting as showing not only the impaled arms themselves, but the blended supporters and motto, of Cavendish and Bruce. In this room are also preserved the coronation chairs and foot-stools of George III., and Queen Charlotte, and of William IV. and Queen Adelaide; and a wardrobe which is said, whether correctly or not, to have belonged to Louis XVI.

The STATE MUSIC-ROOM, like the others, contains some exquisite wood-carving. Over one doorway are flowers, fruit, wreaths, wings, &c., and a ribbon with the family motto "CAVENDO TVTVS;" over the other, flowers, fruit, and cornucopia; and over the chimney-piece are heads, festoons, flowers, fruit, corn, foliage, &c., all true to nature. Over the central door is a group of musical instruments, and in the centre of the frieze is a garter and monogram. The walls are

hung with embossed leather, richly gilt and heightened with blue, and the frieze has the medallion heads, crest, and monogram of the late duke, as in the apartment just described. The ceiling is splendidly painted with mythological subjects, and several interesting pictures, busts, and other objects are arranged in the room. One of the features of this apartment remains to be noticed. It is a curious piece of deceptive painting on one of the double doors leading to the gallery—a fiddle painted so cleverly on the door itself as to have, in the subdued light of the half-closed door, all the appearance of the instrument itself hanging upon a peg. The tradition of Chatsworth is, that this matchless piece of painting was done by Verrio to deceive Gibbons, who, in his carvings, had deceived others by his close imitation of nature.

The STATE DRAWING-ROOM has its walls hung with tapestry from Raffaele's cartoons, and its coved ceiling is splendidly painted with mythological and allegorical subjects, in the same manner as the rest of this suite of rooms. The carving over one of the doors is a military trophy, consisting



THE BASE OF CANOYA.

The STATE DINING-ROOM, which forms the south-east angle of the building, is a splendid apartment, the ceiling of which, by Verrio, is of the most masterly conception, and represents, among an assemblage of gods and goddesses, the Fates cutting the thread of life, &c., and on one side of the coving is a monogram of the letter D. The carvings in this noble apartment are of matchless character, and hang in a profusion that is almost bewildering. In the panels of the wainscoted walls are festoons of flowers, &c.; over one doorway is a group of leaves and corn, and over the



other two are splendid groups of crabs, lobsters, fish, and shells, all "as true to nature as nature itself." Over the fireplace, across the top, and hanging down the sides of an octagonal tablet, is the richest of all the rich carvings of this suite of rooms. It consists of dead game—heron, pheasants, &c., at the top; over and around these a net is loosely thrown, which, hanging down the sides, forms a groundwork of festoons, on which hang pheasants, woodcocks, grouse, partridges, snipes, and other birds, so true to life that it is only by careful examination that the spectator can discover that they, with the net and all the mouldings, are carved out of solid wood. In this room are several busts in marble by Chantrey, Nollekens, and others, and a cabinet of fine old china. On the central table will be noticed, among rare and valuable articles, the rosary of King Henry VIII.; a fine set of carved ivory chessmen; ivory-carvings, rare glass and china; and silver filigree and other ornaments. And there is also the malachite clock presented to the late duke by the Emperor Nicholas of Russia, and an exquisitely sculptured marble model of the Victoria Regia.

The middle, or library, story will next be described, and it, besides occupying the four sides of the quadrangle or inner court (in the same manner as the upper story), extends to the whole length of the north wing; it is, therefore, the most extensive and important part of the mansion. The grand staircase is at the inner south-east angle, and the north stairs at the inner north-east angle. The south side is taken up with the gallery of paintings, the chapel (at the south-west angle), the billiard-rooms, and the two drawing-rooms; the west by the gallery of paintings, the west staircase, and suites of bedrooms; the north side by the library-corridor and sumptuous bedrooms, &c.; and the east side by galleries of the great hall, and the library and ante-library. The north wing, continuing in a line with the libraries, comprises the dining-room, sculpture-gallery, and orangery.

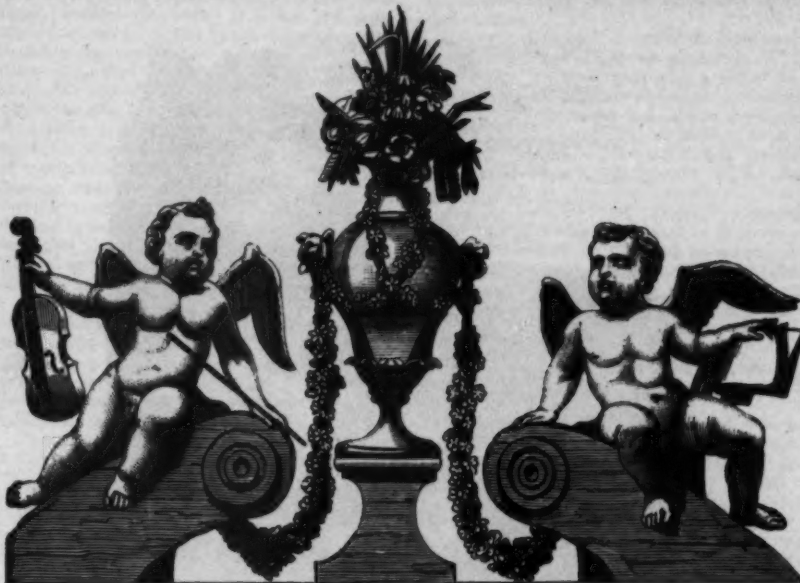
The GALLERY OF PAINTINGS, which occupies two sides of the quadrangle, and from which access is had to the various apartments, contains, with the adjoining ante-room, many remarkably fine and valuable Art-treasures—such, indeed, as no other mansion can boast. Among these, it will be sufficient to name Landseer's original paintings of 'Bolton Abbey in the Olden Time,' and 'Laying down the Law,' a number of family portraits by Reynolds, Lawrence, and others: with two remarkable representations of the old mansion (one in needlework) which we engrave.

The BILLIARD or MUSIC-ROOM, and the GRAND DRAWING-ROOMS, which form one continued suite, are as well-proportioned, as chastely and elegantly decorated, and as magnificently furnished, as can well be imagined, and they contain a matchless collection of works of Art. In the billiard-room, from which a door opens into the gallery of the chapel, are several remarkably good paintings, the most striking of which are an admirable full-length portrait of the present Duke of Devonshire, seated, and a full-length portrait of the father of the present noble duke. Among the treasures of Art in the drawing-room (the ornaments of the ceiling and cornices of which are richly gilt) may just be named Reynolds's celebrated portrait of "the beautiful Duchess" of Devonshire, Rembrandt's grand head of a Jewish Rabbi, and picture-gems by Claude, Murillo, Bassano, Steinwyck, Salvator Rosa, Titian, Berghem, Gaspar Poussin, Leonardo da Vinci, Primaticcio, Parmigiano,

Watteau, Teniers, Breughel, Guercino, Giodione, Carlo Maratti, Jan Miel, and others.

In the Grand Drawing-room, which has a splendid ceiling divided into compartments, and, with the massive panellings of the

pictures let into the walls, is richly gilt, are some rare and priceless full-length paintings. These are Philip II., by Titian; Admiral Capella, and Antonio de Dominis, by Tintoretto; the Duke of Albemarle, by Dobson;



CARVING OVER ONE OF THE DOORS OF THE CHAPEL.

Henry VIII., by Holbein; Mary Queen of Scots, by Zuccheri; and Charles I., by Jansen. The furniture is of the most sumptuous character, and every elegance which the most perfect taste can desire, or

the most liberal expenditure secure, adds endless charms to the room. We engrave one portion of this apartment, and also the Hebe of Canova, with which, and other rarities, it is graced.



FIREPLACE IN THE DINING-ROOM, BY WESTMACOTT, R.A.

From the south windows of this suite of rooms a magnificent view of the grounds is obtained. Immediately beneath is the spacious lawn, bordered with raised parterres, festoon flower-beds, and sculpture;

in the centre of the lawn is a basin with a central and four other fountains. Beyond this is seen the lake, with the "Emperor" fountain casting up its waters to an enormous height, and skirted on its sloping sides

with majestic forest trees, and with grassy slopes and statuary; the park stretching out to the right. From the east window of the drawing-room the view is equally fine,

but of different character. Here is seen, in all its beauty, the wonderful cascade shown in one of our engravings, the waters of which come rolling down from the dome of



PART OF THE ROCK-WORK, GARDEN.

the temple to the head of the broad walk in the middle of the grassy slope, where it disappears under the ground and is no more seen. To the right and left beautiful

glimpses of the grounds are obtained, while beneath the window, to the right, a flight of steps, guarded by two sculptured lions, forms a striking foreground. From this



THE VICTORIA REGIA.

room, besides the doorway which connects it with the apartments we have been describing, one door gives access to the grand staircase, and another to the library.

Of the various apartments composing the north and west sides, it will be unnecessary for our present purpose here to speak, further than to say that they are all as

sumptuously and as tastefully arranged and furnished as such a palace with such a princely owner requires.

The LIBRARY, which is about 90 feet long by 23 in width, and of corresponding height, is one of the most elegant, best arranged, and most perfect libraries in existence. This noble apartment has eight windows in length on its east side, between which are presses for books, surmounted by looking-glass; the opposite side and the ends are also lined with books, and an elegant gallery, to which access is had by a concealed spiral staircase, runs along the ends and one side. The ceiling is white and gold, and is adorned with three large, and five smaller, circular paintings of the most exquisite colouring, by Louis Charon. The mahogany book-cases are divided into presses by gilt metal-columns, from which stand out the brackets supporting the gallery. The chimney-piece, of Carrara marble, has beautifully sculptured columns with wreaths of foliage, and is surmounted by candelabra, massive vases, and a magnificent mirror. In the glass-cases and table-presses, as well as on the shelves, are preserved, as may well be supposed, one of the richest and rarest collections of books and MSS. which any house can boast. It would be an endless task, and indeed quite out of place in this article, much as we desire to linger in the room, to attempt to give even a very brief *résumé* of the treasures it contains. We cannot, however, resist the temptation of saying that here are the famous Anglo-Saxon MSS. of Caedmon, and many other MSS.; the prayer-book given by Henry VII. to his daughter, Margaret, Queen of Scotland, with the touching autograph, "Remember yr kynde and louyng fader in yor good prayers. Henry R.," and other equally curious writings; the *comptus* of Bolton Abbey, 1287 to 1385; the "Liber Veritatis" of Claude Lorraine (for which, we believe, no less than £20,000 was at one time offered); a splendid collection of Wynkyn de Worde's and Caxton's printings; a marvellously fine assemblage of early editions;—altogether, as rich, as curious, as important, and as valuable a collection of books as can anywhere be found. We know of no place where we should so much delight to remain as among the literary treasures in this grand library, which has for us many hidden charms.

Passing out from this splendid apartment, is the ANTE-LIBRARY, formed of two exquisitely beautiful little rooms, filled with books of the greatest value and interest. The ceiling of the first or larger room of these is richly gilt, and adorned with paintings by Hayter and Charles Landseer. The smaller apartment is a perfect architectural gem, of apsidal form, the dome supported by a series of columns and pilasters with Corinthian capitals. In this room are some remarkably fine vases on pedestals. From the ante-library a door opens on the NORTH STAIRCASE, on which are hung a fine full-length portrait of the late Duke of Devonshire, by Sir Francis Grant; full-length portraits of the Emperor Nicholas of Russia, and of his Empress; Sir Thomas Lawrence's full-length portrait of George IV. in his coronation robes; and a curious old painting, nearly life-size, of the "Flying Childers," with the following "certificate" of the age of the horse:—"September ye 28, 1719. This is to certify that the bay stoned horse his Grace the Duke of Devonshire bought of me was bred by me, and was five years old last grass, and noe more. Witness my hand, Leo. Childers."

(To be continued.)



## VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF GEORGE FOX, ESQ.,  
HAREFIELD, ALDERLEY.

In a pleasant valley of Cheshire, where many of the magnates of wealthy Manchester rest from their labours and gather energy from brief repose, the house of Mr. George Fox is situated. Alderley, although some fourteen miles from the vast city of busy traffic, may be almost regarded as one of its suburbs, for a rapid railway conveys its dwellers, often enough during the day, to the numerous modern mansions, with fair lawns and gardens, the pretty lodges of which skirt the roads, or grace the sides of a steep hill that rises above the dale. The congregation of graceful houses, the wooded slopes, the green meadows, form a singular, but very pleasant, contrast to the heat, bustle, dust or mud, of the great heart of the cotton factory of the world. It is sufficiently far off to be entirely uninfluenced by the smoke of a thousand chimneys; "the clamorous voice of woe" cannot intrude here; an atmosphere of tranquillity and prosperity is all over and about one of the most elegant assemblages of mansions that can be found in England.

Among them Harefield "takes the lead;" exotic trees dot a spacious lawn; a sheet of water adds to its charms; the gardens are skilfully laid out and planted; and admirably constructed conservatories contain the choicest plants of many lands. The house is full of paintings and drawings by great masters of several schools, those of England and Scotland largely outnumbering those of other countries. The leading works are collected in a gallery, recently erected to receive them. The gallery consists of two parts, one of which is fitted up as a billiard-room; the other contains "screens," on which hang the smaller Art-treasures of the collection. At the extremity of the outer gallery there is a niche, for the reception of Durham's admirable group of 'The Bathers.' The galleries are lit from the roofs, and jets of gas run along the summits, so as to give as good a light by night as by day.

The contents of these galleries, the dining-room, the drawing-room, the breakfast-room, the corridors, and the staircase, it is our pleasant task to describe. The collection has been formed by Mr. Fox gradually; it has had to undergo some "weeding." His experience has not been obtained without sacrifice; he has had (like all other successful collectors) to buy knowledge. A large proportion of the works have been obtained direct from the artists, or at the various exhibitions of recent years, without the intervention of the dealer. It is right, as well as agreeable, to record that fact; of late, indeed, we rejoice to say, the principle is becoming more general than it used to be. Thus artists grow to acquaintance with their "patrons;" Art is removed from the atmosphere of trade; a beneficial influence affects both; the artist becomes a more thoughtful member of society (which he too frequently ignores), and the patron learns to know and to estimate the power of mind and skill of hand to which he is indebted for his enjoyment; no longer regarding productions of Art as things that cost so much, and are of so much worth. Hence it is matter of earnest desire on the part of painters to contribute to this collection, and to other collections where, in like manner, they are estimated as gentlemen as well as artists, and where as guests they may contemplate their productions on "well-furnished" walls. Thus, very frequently, the artist's patron becomes the artist's friend.

Mr. Fox, it should be remarked, has made his selection solely in accordance with his own judgment; he has been but little guided by the value of a name; and has bought whenever and wherever he found merit. If he possesses (as he does) many examples of the best masters, it is because he considered they painted the best pictures, and by that consideration alone he has been influenced.

A bare list of the artists whose works form this gallery, of about two hundred pictures, would occupy much space.

In the chief gallery the post of honour is

accorded to the large picture of Sir J. Noel Paton, R.S.A., 'Christ bearing His Cross,' one of the grandest achievements of the British school; admirable in composition, perfect in harmony of colour and in drawing; a holy sentiment pervades the work; it is Art preaching more than can be taught by a hundred sermons; realising the terrible, yet hopeful, scene more thoroughly than a volume of words, however eloquent; moving the heart to sad sympathy with "the man of sorrows." Pushed onward by the soldiers, and wearing the crown of thorns, He is still the consoler; we can almost hear the words of comfort fall from His lips to the sobbing and fainting women who kneel at His feet. His "soul is troubled;" the features betoken agony; the cup is nearly full: "for this cause came I unto this hour"—on the way to earthly death. This is indeed a high and holy effort of the painter's art; a painted sermon—especially for a Sabbath-day of thought—that cannot fail to bear to mind and heart an influence that will endure while life lasts. Sir Noel Paton holds rank among the loftiest painters of the age; as a man of genius he has few equals; if his fame depended only on this picture, it would be secured for all time.

Opposite to this is another large picture, 'The Arrest of Alice Lisle,' by E. M. Ward, R.A. The story is, as most of our readers know, graphically and emphatically told by the artist. The venerable lady, placid in her affliction, resigned to her fate, bearing her cross, also, with dignity and confidence in the consciousness of duty done; we realise the scene by the painter's aid, and accept the picture as a grand, though a mournful, reading of a dark page in British history. Yet, on the other hand, as a record of heroic courage it was well thus to make it familiar; at once a warning and a lesson. Another work, by E. M. Ward, is 'Dr. Johnson in the Ante-room of Lord Chesterfield.' It is a somewhat new reading of that which graces "the Vernon Gallery;" at least, the subject has been essentially altered, and certainly improved. Mr. Ward has brought to bear on this admirable composition the knowledge he has acquired since the first picture was painted, in his comparative youth. It is the result of enlarged thought and matured experience. A charming little picture, by Mrs. E. M. Ward, is also in this gallery, 'The Christmas Pudding,' an eager group of happy children, uproarious with anticipated pleasure, are watching the mamma about to operate on the huge pudding that smokes on the dish under her hand. There is ample evidence that these studies are "from life." It is broadly, yet minutely, painted, and is one of the pleasantest, if not the grandest, of the accomplished lady's works.

Two admirable pictures, by J. C. Horsley, R.A., next demand notice; one was among the "gems" of the exhibition of 1870, 'Negotiating a Loan'; the other was specially painted for Mr. Fox, as its companion, 'Pay for Peeping,' and represents two lovers saying and hearing sweet things behind a tapestried curtain, through a crevice in which a page is peeping; while a sympathising lady, young and fair, who bears a basket of roses, is in the act of administering a sound box on the ear of the spy. 'Negotiating a Loan' exhibits the interior of a banker's sanctum; his client is a fair dame, who has obviously no right to be there; the negotiation is to be a secret, of which the husband is to know nothing. Both pictures are interesting in subject, and admirably painted.

'News from Home' is one of the pleasant, and always favourite, compositions of Thomas Faed, R.A.: a most sweet picture. A young wife sits beside a baby's cradle, reading news that is welcome news. On the screen is a sketch by this artist, 'The Interview of Jeanie Deans with the Duke of Argyll.'

'A Souvenir of the East' takes rank among the best portrait-works of Portraits; a lovely woman is contemplating her strings of pearls, but they fail to give happiness; her pensive features express the sentiment that records sorrow for a joy that no material treasures can give. The works of the famous Belgian painter have, of late years, found their way into many

English homes: where they are valued as they ought to be.

As its companion, is 'A Jewess of Moscow,' by Vernet Lecomte; a work somewhat similar in treatment; both are fine specimens of two great masters.

'Gabrielle d'Estrées' is one of the most sweet, natural, and effective portrait-pictures of W. P. Frith, R.A. A lovely girl bears a *flacon* on a salver, both of silver. A more exquisitely wrought work the artist has seldom produced. To look upon a countenance so fresh and fair is a positive delight. The artist has painted many larger works: we question if he ever painted one more attractive than this.

'Passing Showers' and 'Twilight—Clearing up' are two important landscapes by P. Graham, R.S.A.: they may be accepted as among the best productions of any school of any time; redolent of nature, simple in composition, yet with the interest that arises from expressive truth, and painted with marvellous fidelity, they maintain the artist's right to any grade of which he may be ambitious, and rank among the many examples of landscape-art in which British artists claim supremacy.

It is sustained also by another landscape, by F. W. Hulme—cows near a shallow but rapid river, under the shadow of a tree-clad hill: the cattle are by H. B. Willis. The theme is thoroughly English; sound, rich, and vigorous, yet refined and very highly wrought.

But in so far as cattle is concerned, the best of our painters must "fall their crests" before De Haas, of whom there is in this gallery the artist's *chef-d'œuvre*; certainly, we have never seen a work more perfect from his master-pencil. A woman on a waste land is striving to hasten home the cows; there is an "impending storm," which she sees and fears, though they do not. It is a most powerful picture; few productions of its class can stand beside it without loss. Another picture by De Haas is 'Donkeys on the Downs': the title intimates the treatment. That also is a production of great ability, pleasant in arrangement and powerful in execution.

Of a very opposite order is 'The Vow,' by Bourgeois; a most touching subject, wrought with intense feeling and consummate skill. A mother presents her sick child at the shrine of the Virgin, the child bearing a taper lighted: there is nothing painful in the treatment: confiding hope is in the features of the mother, and indications of convalescence are in those of the child. It is boldly and broadly painted—a very masterpiece of French Art. As sweet a picture, by the same artist, is entitled 'Be Friends': an elder sister is seeking to expel sulks from a younger by the bribe of a tempting apple. It is full of character and life.

Companioning this—and not unworthy to be its companion—is a fine example of the genius of J. B. Burgess, entitled 'The Present and the Future': a venerable woman walking through a church-aisle by the side of a young girl. The character and costumes are those of Spain. It is an admirable example of one of the most "rising" artists of our school.

Two sea-scapes by the Baron Gudin have the gorgeous effects of light, above and below, on the water and in the sky, for which the works of the distinguished painter are remarkable; they are good examples of his style.

'A Storm' and 'The Appian Way' are two landscapes, with figures, by P. Joris—a modern Italian artist who is rapidly achieving fame. They are broadly and somewhat loosely painted, yet full of character and force. Another work by this artist is entitled 'Preparing for the Fête': it represents a group of pretty Italian maidens dressed in their best.

These are divided by a work that manifests a degree of skill approaching genius, a work by Josef Brandt—an artist less known than many, but in vigour second to none. It is full of power: a large number of figures, admirably grouped, strong in character, surround a carriage, from which looks out an anxious ambassador,—anxious, although environed by protecting troopers, each contributing something to an emphatically told tale.

The best of John Morgan's pictures is here: 'The Fight' exhibits a group of boys, two of whom have been combatants; one of them

• Engraved in the Art-Journal.



glories in victory, the other wipes a bloody nose, and confesses to defeat; companions surround both with condolence or congratulation. There is no artist of our time—perhaps none of any time—who can better picture such a scene; thoroughly well painted; full of point and character, maturely studied and thought over; as a representation of its class it has rarely been surpassed.

'The Last Support' is a picture of size, by P. A. Cot, an artist of France, less known than many of his compeers. It is a very touching composition, admirably painted, representing an aged man leaning for support on the shoulder of a young girl—his last support. She asks charity of by-passers, and will obtain it.

'Coming from Church' is the production of Velleo, an Italian. A mingled group descends the steps; there are many figures, but each is distinct; young and old, rich and poor, are homeward bound. The work is finished with refined delicacy, and may be classed among the best of the abundant evidences of genius that have of late years reached us from modern Italy.

'A Fine Day for Trout Fishing' is one of the Irish portraits of Erskine Nicol, A.R.A., less vulgar than he pictures the Irishman usually. But a coarse and half-brutal fellow represented in another picture, traipsing through a bog, gun in hand, and yet another, 'Casting Bullets for the Saxon,' are in his accustomed style—marvellous as examples of Art, but out of all character as copies of nature. We have seen such originals in Ireland, no doubt; but woe betide him who would search for them. It is deplorable that an artist of high genius, as Mr. Nicol certainly is, cannot find in the cabins and *bores* pleasanter specimens of humanity. Unless accursed Fenianism has destroyed the garb and features of the peasants, male and female, he might see models in abundance whom it would be a joy to paint—handsome boys and gleesome lasses, the finest and the loveliest of earth. Of a surety, the gods have not made Mr. Nicol poetical. A picture more to our taste by Mr. Nicol is a fine landscape representing an Irish bog, not very picturesque, but very true. It supplies evidence that the artist might have attained eminence in that department of Art.

'The Spring,' by H. Campotosto—a young girl giving drink to another by a wayside spring—is one of the sweetest of the works of this always pleasant artist. 'The Dead Lamb' is another: a very touching picture of early nature with its earliest grief. The painter cannot fail to be in high favour with all who desire pleasure from Art, who love the true and the natural, and prefer enjoyment to astonishment.\* His themes are always well chosen; but a prettier model would be to his advantage.

'Fête Dieu,' Bellecour, a French artist, contributes a touching picture of an old woman and a young girl who, having gracefully arranged their flower-covered table outside their rude dwelling, watch the priests and people as they enter the church. It is somewhat sad; for the little maid, although she has honoured the fête by an array of flowers, cannot join the procession, scantily clad as she is, and with bare feet.

'The Bad Sixpence,' W. H. Knight, is a pleasantly told story of a young girl who has offered in purchase of fish at a stall a sixpence, against which the angry seller and the bystanders protest as "bad." One would like to have been there to replace it with a good one; we hope the artist did so: for of a surety he must have witnessed the scene he pictured.

'Bernardo del Carpi,' known as "The Cid," by John Faed, R.S.A., pictures the dead Spanish knight mounted on his war-horse, and so advancing to the battle that led to victory.

'Charlotte Corday' is one of the smaller works of Alexander Johnston. It represents the heroine contemplating the deed that rid France of a monster. It is full of pathos: one can read the high purpose which moved the soul and gave power to the hand of the brave-hearted girl. Such, at least, is our reading of the story that gives a gleam of sunlight to the terrible revolution which decimated France of her best and worthiest in 1793.

\* Both pictures have been engraved for the *Art-Journal*.

A charming painting (small) by David Cox—two mounted figures crossing a heath; and its companion—a wooded scene, with a distant church—by Patrick Nasmyth, grace this gallery. In the collection, however, there are other productions of these great masters: one by David Cox, of much larger size, represents 'Mushroom Gatherers' in a meadow, beside a running stream under a wooded steep: it is a first-class specimen of the artist—brilliant in tone and colour, and very highly finished. Another by Patrick Nasmyth is more in his peculiar style;—a cottage among trees, from which a woman is passing to fill her water-jug at the stream.

By C. S. Lidderdale, 'A Jacobite of the '45,' very worn and heart-sick, looking from the pathway of a French village over the sea, and vainly longing to be "hame, hame, in his ain countree," is one of the most touching pictures in the collection—in the highest degree pathetic. The story is as well told by the single figure as it could have been by a group; or as it ever has been in written language. That lonely exile suggests a volume of thought.

'In the Wood,' F. Danby, R.A., though a small picture, is one of rare quality; painted as our artists used to paint, with little regard to time, but with an earnest longing to attain excellence. A group of children are amusing themselves in a wood: they are "landscape figures," yet carefully and minutely finished, while the trees are painted with an amount of vigour we do not often see nowadays.

'Cows in a Meadow,' by T. S. Cooper, R.A., is a small but vigorously painted example of the artist in his best time. A work of greater magnitude, but not equal to it in power, again 'Cows in a Meadow,' is hung elsewhere. A better picture than either is a small "bit" of a single sheep.

'Boys watching the Bird-trap' is a right good specimen by a right good artist, W. Helmsley.\*

A small, but very brilliant and singularly vigorous specimen of the genius of "Old Crome" decorates this gallery. It consists merely of two trees, between which a cart is passing; but it is of great value as sound evidence of what English painters have done in landscape Art. Another specimen of Old Crome graces one of the screens, and would justify the highest praise we could accord to it, though only a time-worn cottage and a trudging labourer are there.

A small but charmingly conceived and admirably painted picture by W. J. Mückley, entitled 'Lazy,' describes a boy wantonly idle over his shut-up book. In drawing, in colour, and in composition this comparatively small picture has great excellence. A painting of grapes, with their accessories of leaves, &c., in another room, is also a production of very high order: it is of marvellous finish—a wonderful copy of reality. All who see these pictures will accord to the painter high professional rank. A picture, 'Golden Hours,' also by Mückley, is that of a fair girl in her first youth; considered as a fancy-portrait, few artists could do better. To 'Golden Sands,' also by him, which pictures a pretty boy contemplating an hour-glass, the observation will as fully apply.

Small pictures of 'A Goat and Kids,' by Peyrol Bonheur; 'A Man-monkey,' by Verlat; 'The Pedlar,' by E. Davis; and a gem of purest water, in which quality amply compensates for lack of quantity—a lady-artist contemplating a picture by Claude—the work of A. Seitz, Munich, bring us to the screens in this gallery—the outer of the two galleries—of Art-treasures.

The screens contain thirteen exquisite works—none of them large—the largest is, to our thinking, unsurpassed by any rival in the collection; it is by Sir David Wilkie; we cannot call it either a sketch for, or a replica of, the most famous of all the great painter's works, 'John Knox preaching to the Congregation,' before Queen Mary and her "Maries." It is so well-known from the engraving, that description is needless. It may have been, it probably was, the original sketch of the artist; but if so, he subjected it to elaborate finish, for there is nothing "sketchy," certainly nothing slovenly,

\* Engraved in the *Art-Journal*.

about it; and the variations between this and the engraved work, commissioned by Sir Robert Peel, are few and immaterial. Its size is 20 inches by 16; and it bears the artist's signature, and the date 1843. [The picture never passed through the hands of a dealer; it was acquired by Mr. Fox from the widow of the late Lord Muskerry, whose former wife, widow of Mr. Majoribanks, inherited it from her first husband, and bequeathed it to her second.]

'An Inner Guard,' one of the gems of Meissonier is found on this screen. The artist has painted many larger, we doubt if he ever painted a better. Value is by no means to be estimated by size. This is an example of his wonderfully minute finish; it was unquestionably a work of time; it is a positive marvel the perfection to which every touch carries out the design. It might have been twenty times as "big," without increasing its worth; as a single figure, it is scarcely too much to say, no human hand has surpassed it. The date is 1857.

Chavet contributes 'Rousseau in his Study,' a youth reading a book; "to him enter" a dame and gentleman. It is a work of the highest finish.

As perfect in finish, and of greater interest in subject-matter, are two works by Fichel, 'C'est à Vous,' chess-players; and 'The Presentation,' a group of gentlemen of the court in an ante-room; these are admirable in design and execution; as perfect as the most elaborate examples of the old Dutch school, but with infinitely more refinement. They will be classed among the best works in the collection. 'Arrested' is another fine example of Fichel; an old man, wrathful and indignant, brought by soldiers before their chief—arrested as a spy.

A tiny gem, 'Le Fumeur,' by C. Bargue, is exquisitely painted; so is a small picture, by Edouard Detaille, representing "two soldiers" (period, Louis XVI.) on the march. By its side is a brilliant example of E. M. Beranger, entitled 'La Blanchisseuse'; and another, by Paul Soyer, of a little girl leaning on a cottage-table.

A grandly painted picture of a very homely subject, 'Donkeys in a Stable-yard,' by James Ward, R.A., supplies evidence of the genius of a great painter, whose works were estimated only after he was dead. Few animal-painters of any period, and certainly none since his time (and it is now half a century ago), were more earnest and faithful in recording truth. His productions are faultless as transcripts of facts; he lacked imagination, was content to picture what he saw; but he continues without a rival as a painter of the actual in the lower world.

A very pretty, and thoroughly well-painted, picture, by G. B. O'Neill, graces the screen. It is entitled 'Granny's Visit'; three children await her arrival; their dolls and playthings are about them—soon to be augmented.

'The Inner Keep,' by F. Goodall, R.A., shows the entrance to a baronial castle; a sportsman seated is receiving refreshment. It is a pleasant, though not an important, example of the master.

We are thus brought to the close of the principal of the two galleries; but may not quit it without expressing pleasure at the value it receives from several works by the accomplished sculptor, Joseph Durham, A.R.A. These are 'Peace,' 'The May-Queen,' 'Leander,' and 'Hero,' marble busts and statues; and soon, as we have intimated, the group of 'The Bathers' will be placed in the niche ready to receive it. It is now occupied by a very charming work by the sculptor Argenti, of Milan, a female form of great beauty, representing 'The Sleep of Innocence.'

The second gallery, separated from the first by a broad arch, is the billiard-room. Here are just fifty pictures, of the mingled schools; and these it is our pleasant task to pass under review. Over the chimney-piece is a grand landscape, 'A View in Rhenish Prussia,' by the Belgian artist, J. Van Luppen. It pictures merely a road, a canal, and a group of trees; figures of a woman and child, and some distant cattle, are subordinates. The theme is commonplace; its value and interest are derived from its perfection as Art-work. Trees and a mossy-bank have never been better painted; it is at once vigorous and



minute; every touch, every leaf, has been carefully studied from nature.

Underneath it are two remarkable pictures—far less agreeable, although, no doubt, copies of actual life; they are the productions of E. Grützner, of Munich: one represents a 'Wine-Taster' criticising a new tap; the other 'A Mishap,' the vintner vexed over some broken bottles that have just been full. They are of rare excellence as paintings; the themes might have been better. A picture more satisfactory, and of greater interest and merit, by Grützner, is a scene from *Twelfth Night*, where Malvolio expresses contempt for Sir Toby, and Maria looks laughingly on both.

Under these are two pictures by C. Korle, also of Munich; one is called 'The Rococo Lady,'—why we cannot say, except that some iron-work, and it may be her dress, mark a period. The other is entitled 'In the Hall of my Ancestors,' and represents a young and gaily-attired gentleman, habited in the early style of the nineteenth century, contemplating a portrait in the hall of his ancestors; there is no key to ascertain if it be his own or has passed from him; but the attitude is that of one who desponds rather than rejoices.

A capital picture by T. Webster, R.A., is 'Dividing the Spoil,' three young rascals have been robbing an orchard, and each is obtaining his allotted share of the spoil; one of them is losing no time, for his teeth have met in a prize—an unripe apple, it would seem from the contortions of his visage. It is full of the humour—yet not broad humour—which characterises all the productions of this eminent and highly-gifted artist.

A picture by Duverger introduces us to the interior of a French cottage; a young mother is giving her babe a ride on the back of the pet dog of the household, the grandmother looks alarmed, but there is no fear. It is a pleasant story, pleasantly told, and, as in all the works of Duverger, the domestic atmosphere enables one to breathe freely.

'Shelburne—Sunset,' is a large picture by George Cole, amply worthy of the collection, where it "holds its own" among many powerful competitors. It is a scene thoroughly English, finished with exceeding care, well chosen in subject, and composed with judgment and taste. Rarely has sunset been better painted; over rock and dell, and tree and shrub, the glory of the light passes; it is the "farewell of day," joyous with promise of a bright to-morrow. Even the sheep, home-bound from the pasture, seem to share the happiness that gladdens all the scene. Its companion is also a work of much value, though less striking in incident and with less evidence of power. It is of "Shelburne" under another aspect: "passing shadows;" but here also we have evidence of the unmistakable truth of nature.

In 'Pasture, near Inchville,' by E. Van Marcke, a large picture, we have a foreground of admirably painted cattle; in the back is a huge rock overhanging the outskirts of a town, bordered by a canal, in which there are boats; the cows approach very nearly the high qualities of De Haas, and surpass those of any artist of our school.

'The Valley of Slaughter,' in the Isle of Arran, by J. MacWhirter, is a grand picture, about which one might write half a volume; yet it is only a dark valley: neither bird (save one solitary eagle swooping through the misty valley) nor animal nor man, are intruders on this dismal solitude: gloomy hill-rocks, through which runs an angry and turbid river; peaked hillocks bitter with sterility, wrathful clouds above; such are the characteristics of a scene that one would rather visit by deputy than in person: an hour in that awful dell might tempt to suicide. Yet it is inconceivably grand in its desolation—solitude is far too weak a word for description. It is a most masterly transcript of actuality, and, certainly, no artist, living or dead, could have rendered to it more thorough justice.

'Roman Antiquaries,' Campi Bianchi, is a work of singular ability, a production of the modern Italian school, by one of its leading masters. A party of antiquaries are poring over a "find," among the ruins of an ancient city.

'Hunters,' E. Nieuwenhuys; in this picture

the dogs and horses seem absolutely in motion. It is a capital work by an artist of great ability.

'The Church at Bettws-y-Coed,' T. Creswick, R.A.;\* one of the most highly finished of the works of the admirable painter. The theme is one that many artists love, and at least a hundred of them have painted: Creswick seems, therefore, to have worked to satisfy them.

'Faust and Margaret,' G. Koller. This popular Belgian artist has here dealt with a theme that inspired him; and it may be classed among the best of the many admirable works that have placed him high among the highest artists of his time. The moment chosen is when Margaret issues through the church-porch and is first seen by Faust, behind whom lurks Mephistopheles. The grouping of the many figures is perfect; the characters are portrayed so as to realise the conception of the reader; the painting is admirable; all the lesser details are skillfully drawn, and, as a mere painting, it is a production of the rarest order of Art. This is one of the most valuable acquisitions of the collector.

Above it hangs a picture also of much worth, 'A Swiss Scene,' the production of Calame, and probably his *chef-d'œuvre*. A cataract rushes among rock-stones, under a mountain, and is overhung by thickly-clad trees. The glow of light and atmosphere is remarkable. A landscape more powerful has seldom been produced by human hand. It is not easy now to obtain an example of the genius of the gifted Swiss.

It is equalled, however, if not surpassed, by a work placed near it, a masterpiece by Troyon, 'Cows in a Meadow under Trees,' firm, vigorous, and true to fact; boldly yet minutely finished; it would be selected anywhere as evidence how nearly Art can copy Nature.

'Katherine and Petruccio,' W. Q. Orchardson, A.R.A. This, if not the best of the artist's works, is one of much interest and worth. He has studied the subject carefully, and has given character to the hero and heroine of the drama, considering truth preferable to melodramatic effect. It is simple in treatment, the two figures only being presented: he, calm and concentrated; she, in unwomanly rage.

'Plasencia' (Spain), Bossuet, pictures the town, over a bridge in which a muleteer is passing. The plain and but little interesting subject has been treated with great ability.

'A River-Scene, Normandy,' E. Lambinet, is a finely-painted landscape, rich in abundant foliage, and gorgeous with picturesque reeds that skirt the river's banks.

'Mass in the Campagna,' O. Achenbach. The title tells the story; it is a fine example of the famous painter of Düsseldorf; the figures are small, but highly wrought. It is indeed conspicuous for elaborate finish and broad effect.

'The Spanish Shepherd,' R. Ansdell, R.A. One of the later pictures of the eminent artist, and one of great interest; recording a touching incident. The shepherd bears homeward, under his arm, a sick lamb; the mother bleating by its side, and the flock following. He has evidently come from a distance, for he leads a heavily laden horse. The subject has been well studied, and though broadly, is yet carefully treated.

'Breakfast Time,' by Edouard Frère (dated 1863), is one of the very ablest works of the artist, a production of his best time; it is charmingly composed, and highly finished; more so than another in the collection by the same master-hand, 'A Mother warming the Feet of her Child at the Fire,' that is dated 1871. 'Breakfast Time' merely shows a mother "spoon-feeding" her babe: it may certainly be ranked foremost among the most valuable works in the collection, one to which the artist may refer with pride.

A capital work, by G. E. Hicks, entitled 'Kittens,' attracts, and merits, attention. It is of large size, and manifests much ability. The kittens are two, the child on her lap with whom the mother is toying, and the *dona-fide* kitten that plays with a ball at her feet.

'Cows and Sheep,' Auguste Bonheur; the sister with a renowned name never painted a picture better than this. It does not consist of cattle merely, though these are powerfully wrought; they are passing through a rich landscape of grandly-painted trees.

'An Italian Wedding in the Thirteenth Century,' P. Thuman (Weimar), a procession well described; all the figures carefully painted, and accurately costumed.

Two landscapes with cattle—'Morning' and 'Evening,' by F. Volz, Munich, are charming compositions; painted with exceeding care and minuteness of finish.

A small landscape, 'Bourgoville on the Seine,' by Rico, pictures an islet, very like what we see here and there on the upper Thames: it is a production of the highest merit, and might be well-studied by artists who live to learn.

Its companion is a painting by William Linnell, 'Reapers in a Corn-field,' a gem of the purest water. It manifests careful and successful study in the good school in which the artist has been a long-life pupil.

Between them is a good specimen by John Faed, R.S.A., 'The Mendicant.'

E. Long contributes a Spanish subject, entitled 'The Anthem;' two women in the aisle of a church listen to the music; one, who bears a child in her arms, expresses grief approaching remorse; the other, innocent yet pensive, hears it as a source of refreshment to heart and soul. Another picture by Mr. Long represents a young acolyte awakening a drowsy priest with information that he is wanted for confession. It is well painted, but the subject is not agreeable.

'The Page in Disgrace,' H. S. Marks, A.R.A.,\* is one of the pleasantest works of the distinguished artist. The page is in the stocks, compelled to hear a lecture of the dominie. It is an English scene of a long past period.

'The Gondolier,' by Carl Becker, introduces us to a scene made familiar by so many artists. A gaily-dressed youth is kissing the hand of a fair maiden as she steps into her gondola, moored at a picturesque quay of Venice. Within is a lady, stirred by the demon jealousy. The incident is dramatic and well related, and the painting is of much excellence.

'The Spy,' Leon Y. Escosura; a very perfect work by a Spanish master, who has recently acquired great popularity in England and elsewhere. He merits it: and here we have the proof. The spy is brought before his judges, armed soldiers of the fifteenth century. Every figure is a study, in character, form, and costume; it is rare to meet more elaborate finish. The artist has wrought as if he considered fame worth having, and time well spent to attain perfection. Many English collections now contain examples of his genius, but this picture must rank among the best of his productions.

'Hunters relating their Adventures,' and 'The Latest News from the War,' by Seitz, of Munich, though small pictures, would do honour to any collection of Art-works, and are conspicuous in this; admirable in grouping and very highly-finished, drawn with exceeding skill, and wrought with thoughtful care in minor details as well as in important parts, they are happy as illustrations of character, and very perfect as paintings of the highest order.

We pass from the galleries proper, the contents of which we have fully described, into the other rooms, the corridors and the staircase—all hung with pictures, many of which are of a high class. We must, however, proceed more rapidly with our work.

'To the King over the Water,' R. Hillingford, is an excellent picture; the artist thinks as well as paints, and aims at the originality he generally attains. We have here a party of Jacobites, habited in the costumes of '45; one of them is giving the toast "the King!" and passing his glass "over the water"—a globe of gold-fish. The thought is an epigram; the artist may have originated it, but probably he found it recorded in some history of the time.

'An Incident in the Franco-Prussian War,' A. Yvon; a picture of great merit, by one of the most accomplished painters of the French school. A family laden with their household gods are escaping from their village on fire. It is clearly a record of the late war—a melancholy illustration of a mournful passage in the history of modern France. It is not exaggerated; although somewhat bordering on the melodramatic.

\* Engraved in the *Art-Journal*.

\* Engraved in the *Art-Journal*.



'Trent on the Adage,' James Webb; a carefully finished picture of the town; a thoroughly good example of the excellent artist, who has but recently attained to the high position to which he has been long entitled.

'Bettwa-y-Coed Church,' B. W. Leader; a small, but very pleasing, work by a painter who ranks foremost among the landscape-artists of the British school. Mr. Leader, indeed, holds foremost rank among those of any school: his works are thoroughly English in subject and in treatment: "thorough" as transcripts of nature conscientiously wrought, and evidently without a grudging of time and labour.

'Premiers Elans,' J. Van Lerius: thoroughly French in treatment, though the artist is the famous Belgian. A pretty girl is kissing her own shadow in the glass. It is admirably wrought, as are all the works of Van Lerius.

'Desdemona at Prayer,' J. F. Dicksee: one of the heroines of Shakspeare of whom Mr. Dicksee has painted so many. It may be Othello's wife, or it may be any other lady; at all events, it is a pretty picture. Mr. Dicksee has done better unquestionably, has aimed at higher objects, in adopting suggestions from the great poet.

'Early Struggles,' J. Burr, a good girl striving to tame a bad boy; a small work, well painted.

'A Fancy Portrait,' J. Baxter. It is well to have a specimen of this excellent artist here; but a better may be found.

'A Reedy Nook,' Carl Jutz (Munich), a lovely bit of true nature: ducks among reeds; painted with amazing care. The work is, indeed, a fine example of high finish combined with broad effect.

'Mending Nets,' H. Bource (Belgian); a group of fishermen's wives and lasses gossiping and working on the shore. Capital in character and expression. One can almost hear what the gossips say—the young as well as the old.

'M. Le Comte,' S. Solomon: an old beau introduced to a party of young girls and a matron, by whom they are "superintended." It is full of point, spirit, and humour.

'Entrance to the Lake of Haarlem,' Koeckoeck. This is a brilliant example of the elder Koeckoeck: he has followers of his name, but no rivals; and sustains his position as foremost among the landscape and sea-scape modern Flemish painters.

'The Accident,' W. Thom, a pretty picture, and very well painted, of two young girls, who discover that by some means or other the eggs have been ejected from the hen's nest, and lie on the ground broken.

'Landscape with Sheep,' F. R. Lee, R.A., and T. S. Cooper, R.A.: a wild and rugged landscape, an aged tree solitary in a foreground dotted with sheep. The artists have often worked together: seldom with better effect.

'Bivouac of Carters,' and 'Horses en Route,' by L. Hartmann (Munich). The pair rank among the best works in the collection, whether regarded as landscapes or as portraits of animals: there are many horses in the groups.

'The Presentation,' 'The Letter of Request,' G. Guglielmi (Italian): a pair, carefully designed and excellently painted; that more especially in which a young wife kisses the hand of a cardinal, to whom her husband introduces her.

'A Waterfall,' E. Gill, a small but effective example of the master.

'Landscape,' F. Lamorinière; a good work by this popular Belgian artist. The sun is shedding a glow over a spread of water, trees and hill, with cattle in the foreground.

'A Group of Deer-hounds,' O. Von Thoren, painted from life, with marvellous accuracy of touch and soundness of knowledge.

'The China-Mender,' Schlesinger; one of the artist's always-pleasant pictures. A group of thoughtful children looking on with mute wonder, as the mender proceeds with his task of putting together the broken pieces of an earthenware pan. The figures and all the accessories of the cottage are admirably painted.

'Cows by the Mill,' A. Braith; the good work of another artist of Munich. It is worthy of remark that very many foreign painters now meet the taste of the English patron by introducing cattle into landscapes.

'Sunset,' by Mignot, a brilliant example of a lamented artist, who died just as the temple of fame was reached. He was an American long resident in France; and his works, though better known in his own country than in England, cannot fail to be highly estimated by all who love and can appreciate Art. Collectors should search for them; they are becoming more and more rare, and will increase in value.

'The Squire's Pew' is a pleasant picture by A. Rankley. The title suffices to describe it: the figures are ably grouped and the work is well finished.

'Camels,' Th. Frère; a graceful picture of two laden camels approaching some city of the East; and its companion, in which mounted sheiks are seen through a mist.

'Feeding the Chicks,' George Smith: the title tells the story. It is a small but very agreeable specimen of an always agreeable painter.

'An Eastern Sage Contemplating,' by W. H. Haines, is a small but highly finished and meritorious work.

'Les Revelations,' F. A. de Bruckyer; a thorough gossip over the tea-cups beside the bed of a newly-made mother. Her care is for her babe; but the group about her are busy with small talk. The work is full of point and character. We may hear what each is saying, for there is no mistaking the expression in the features of any one of the gossipers. Each is distinct from the other, and we may read a volume from the combined gossip of the whole, and we may read it with pleasure.

'The Beggar's Banquet,' C. Soubre: the popular Belgian artist has chosen a popular theme, for a large picture. He treats of the famous revolution in the Netherlands that preceded the contest for liberty. There are fifty figures grouped in this assemblage. They are all of the upper order—knights or gentlemen, for so were the so-called "beggars,"—richly costumed and redolent of prospective joy. One elevated above his fellows is giving the toast, raising in one hand the beggar's bowl, the beggar's bag in the other. Some are waiting heedlessly, some with attentive and apprehensive thought. It is a grand composition—a national work commemorating a great national event.

'Judith and Holofernes,' N. Gyses, an artist of Munich, records a story never pleasant to eye or thought. He selects the moment when the "heroine" enters and sees the victim asleep. Such subjects are scarcely desirable for Art in a modern home.

'En Déshabille,' A. Elmore, R.A., is little more than the portrait of a young lady lightly draped, having abundant locks of auburn hair. The artist must, hereafter, be better represented in this gallery.

'Court Life of Pope Leo X.,' F. L. Ruben (Austrian). It was a good thought this, and has been ably carried out. The very famous pope is giving audience to the high souls who glorified his reign; among them are Raphael, Michael Angelo, and other mighty masters in Art. The picture is, therefore, a series of portraits.

'Prison Fare' is the title of an admirable picture by P. R. Morris, one of the artists who gives sure promise of progress to the highest professional post. The scene is in Italy, as we know by the chalked name "Garibaldi" on the prison-wall, under the shadow of which a prisoner's wife and child are sheltering. It is an impressive story the artist has told: and he has painted it with very great ability.

'Weary,' J. Pettie, A.R.A.; the touching story of a young seamstress "weary" from overwork. It is carefully finished, and does effectually that which the artist should ever strive to do—excite the sympathy of those who look upon his work. It is a painted sermon.

'Scene at an Inn in Bavaria,' H. Rhombert. A travelling showman is exhibiting to an assembled group of old and young the clever tricks of his monkey. The picture is full of character, admirably portrayed.

'Truant Sheep,' A. Braith, of Munich; an excellently painted collection of the portraits of the animals that so greatly help the landscape-artist; each has its own characteristic expression, as they force their way through barriers beyond all control of man or dog.

We have thus gone through the whole of the collection. It remains to us only to describe its few water-colour drawings: these are not numerous, but they are of a good order.

First in rank and in merit are two of size by E. M. Ward, R.A., 'Charlotte Corday in prison, sitting to the painter David,' and 'Marie Antoinette parting from the Dauphin.' They are in vigour equal to oil-paintings: finished with exceeding care. More exquisite works have rarely been produced, with reference to either design or execution. There is a smaller work by Mr. Ward, brilliant in execution, entitled 'News from Home'—a lady reading a letter.

Mr. Henry Tidey contributes three drawings—'Forest Flowers'; a group of young girls who have enjoyed a sea-shore bath; and some rustic lasses dancing on the strand, entitled 'Sea-weeds.' The last-named is the best: the figures seem to move; they are full of buoyant and happy life. His other drawing is from 'Hiawatha': the Indian bearing the maiden across a stream.

'Sheep,' with a rocky foreground, is one of the productions of T. S. Cooper, R.A., in his usual style, but painted with more than his usual vigour.

S. Gillespie Prout has a fine drawing, 'The Apse of a Cathedral at Ghent'; James Ferrier, 'Mountains in Cromarty,' a wild Scottish scene admirably painted; E. Duncan has here one of the very best of his drawings, 'A Wreck off the Mumbles'; H. Brittan Willis, a very charming work, 'Cows,' in a rich landscape; Hesketh Bell contributes three drawings of great merit, examples of the wild scenery in depicting which the artist excels; J. H. Mole is well represented by a large drawing of much interest in subject, although it pictures but a young girl bearing her little brother on her shoulders over a rustic bridge of planks, under which a brawling stream rushes: it is of considerable size.

Louis Haghe contributes three of his best works: 'The Guard-Room' and 'Soldiers Playing with Dice' are companions. A larger production of his always vigorous pencil represents a group of peasants receiving dole from monks in the convent-kitchen.

Yvon, the eminent and excellent French master, is represented by "a pair," admirably drawn and painted; worthy examples of his skill and power. In the one a Russian priest is bestowing his blessing on a family; in the other a young husband and wife, Russian peasants, are contemplating with mute joy their cradled baby. The only other drawings by foreign artists are a work of high finish by Joris, market-peasants on the outside of an old ruined structure; and the Apollo Saloon of the Louvre; and 'Preparing for the Chase,' by V. Duval.

Other drawings are—a smaller, but thoroughly good, example of T. S. Cooper, R.A.; by J. L. Brodie, 'Off the Isle of Man'; 'A Girl Sewing,' by George Kilburn; 'A Shepherd talking to Two Lasses,' Palmer; 'St. Michael's Mount,' Philp; two charming drawings, simple in composition, but combining vigour with refinement, by the younger Varley; 'The Nun,' by Miss Pocock; 'Warwick Castle' and 'Windsor Castle,' by Farrer, an American artist of very great ability, who is largely popular in his own country, and has achieved distinction in this; 'A Cottage Door,' gracefully painted, by George Smith; a grandly-pictured group of old trees, by Whympier; 'Morning' and 'Evening on the Thames,' by E. Duncan, charming examples of this master.

We have thus gone, with somewhat more than usual "regularity" through this important and very valuable gathering of fine works from various nations—contributions of the leading artists in each. It has, as we have intimated, been formed by the exercise of sound judgment, and rare intelligence. The collector has been guided only by his own discriminating knowledge—the result of natural taste, but greatly strengthened by experience.

[Mr. Fox will in due course add to his collection works by T. Faed, M. Stone, L. J. Pott, W. C. T. Dobson, V. Cole, G. H. Boughton, W. Q. Orchardson, and other artists—now ready for the exhibition of the Royal Academy, and which we shall, in due course, bring under notice.]



## ART IN CONTINENTAL STATES.

PARIS.—The French Commissioners of the late International Exhibition have had a bronze medal struck for each of its exhibitors. On one side it shows an allegorical figure of France; and on the other, this inscription:—"Ministry of Agriculture and Commerce, International Exhibition of Fine Arts and Industry, London, 1871."—A petition, signed by a large body of artists, requests the government to modify the conditions under which the next *Exposition des Beaux Arts* is to take place. These were referred to in a late number; and certainly, if carried out, they will press very hardly upon almost the whole body of artists.

In the present most melancholy phase of French history, Fine Art is zealously vindicating its claim to lofty and generous inspirations. It has promptly responded to the call, which has swept so suddenly over the whole country, inviting voluntary and unstinted contributions, sufficient to realise a fund to free France from the presence of her triumphant enemy. Women were the first to hail this patriotic proposal, and it brings to the sacred fund unnumbered sacrifices of jewel ornament and cherished plate. A few artists, in the first instance, felt animated by the same fervid impulse. They combined, and some twenty-nine in number adopted the following resolution:—"We, the undersigned artists, undertake to contribute, towards effecting the liberation of our country, each one at least a single work; and, to the same end, they beg from the editor of the *Gazette des Beaux Arts* to aid them with all available publicity, in carrying out an appeal to their brother artists." The proprietor and editor of that admirable publication was, forthwith, wholly at the service of the cause, and announced in its columns, that, as soon as an adequate number of signatures should be annexed to the resolution, a meeting should be called for the purpose of naming a committee, by which the object in view should be attained. Before this notice could be published, upwards of thirty more names of artists were sent in to the brotherhood, and so an auspicious commencement cheered on the good work. The sequel will, need it be said, be a subject of deep interest to all the friends of Art, in France and elsewhere. Contemporaneously with these proceedings, a body of the artists of Paris were engaged in another affair, greatly to their honour. One of their most esteemed brothers, Anastasi, has been lately struck with an extreme and irremediable affliction. In the very height of his power (and he was an excellent landscape-painter, noted more especially in his Roman views) he was suddenly struck with blindness, consigned to an enduring and wholly sterile darkness. It has been justly remarked that such a visitation to the poet leaves him still in the full exercise of his imaginative faculties, and the enjoyment of their creations.

"Have we not heard blind Homer sing?"

and has not our Milton been probably more sublime in his seclusion from all daily common-places of vision? In music too, the epic Beethoven could estimate, in his great harmonic score, the glorious effects of sound to which his ear had once been familiar. But the poor painter! when the sense, which not only appreciates his forms, but invests them in ever-changing and infinite variety of tint, is for ever neutralised, when the unguided hand parts with the useless palette and pencil, what then awaits him but almost living entombment? Unrealised resources, in this instance, complete this portrait of human misery. It was to avert this last and crowning ill from the fate of poor Anastasi, that upwards of two hundred artists concurred in sending in each one a work, and then having the combined collection brought to the hammer to be disposed of to a generously appreciative public. Rarely has there been a more tryingly crowded congregation in the Rue Drouot establishment than was attracted on this occasion. The pictures were almost wholly small cabinet size, and the bidding was animated throughout, securing a good average for the admirable work in hand. In fine, a liberal return of 137,383

francs (close upon £5,500) was achieved for the object of this noble effort.

In the course of the month just past, the sales in the Rue Drouot were well attended, and ostensibly gave no intimation of want of cash amongst speculators. Some interesting collections were sold. In one, wherein objects of Art and quaint old-fashioned furniture, the property lately of the Countess de Montesquieu Fezensac, were in hand, four panels, by Boucher, brought positively the monstrous price of £1,080. A small picture, by Vernet, of a well-known scene in Napoleon's Russian campaign, where he has the portrait of his infant son exhibited to his soldiers, sold for £257, and a duplicate of Gerard's self-same portrait of the baby boy—future Roi de Rome—produced £404. Three years ago both—historic as they were, and imperial illustrations—would have commanded probably a much higher figure.

A new Fine Arts weekly publication, *Paris Artiste*, has just made its appearance. It would have seemed a very inauspicious time for such a venture, but it is cheered on by the *apropos* incident, that proud Prussia laid the foundations of her chief Art institutions immediately after the battle of Jena,—that, in fact, the great regenerative Art movement of Germany dates from a period of defeats. Previous to that epoch, it had been subjected to preponderating influences of foreign schools, that of Italy, up to the Renaissance; that of France, during the entire eighteenth century. Detestation of the conqueror urged the repudiation of French dictation; patriotism gave birth to such master-spirits as Schinkel, the architect, the statuarys Rauch and Tieck, and the painter Schadow, who founded the trans-Rhenane Museums and Schools of Art. Of encouragement derived from such sources, the present state of things is, it must be admitted, redundant.

Perhaps a more consoling reflection for French Art and its interests may be drawn from a statement recently drawn up in a Paris journal, minutely illustrative of the advanced prices at which pictures of her modern school are estimated. The war had scarcely terminated, it is said, when numerous emissaries from other countries were commissioned to purchase the marketable works of artists of recognised renown. Then Troyons, which in 1870 were valued at £600, were found to have advanced to £1,000. The Meissonniers are scarcely attainable. An amateur who had purchased one for £2,800, named '1814,' had it in his power to refuse £4,000 for it. Delacroix's 'Christ on the Cross,' bought originally for £400, has just been transferred to other hands for £1,600. The 'Marino Faliero' of the same artist, purchased in the studio for £400, has not many days since been sold for £4,000! Finally, the 'Amende Honorable,' for which the Duke of Orleans had paid £60 to Delacroix, has been held back by its present owner from a proffer of £2,400. There is balm in Gilead, then, for some things French in these deeply disastrous times.

About the middle of the month a visit was paid to the Mint, or *Hôtel des Monnaies*, in Paris, by the Emperor of Brazil. His Majesty witnessed, on the occasion, the casting of a medal, which is intended to commemorate his visit to France. It is to be hoped that it may realise a fine and fitting work of Art; first, for the merits of probably the most intellectual monarch of his time; and secondly, because the design of the memorial was given by his Majesty.

It is rumoured that the complete restoration is contemplated of the Château de Chambord, that matchless monument of Renaissance architecture. It is to be feared, however, that such a measure must await the Greek calends, if not the restoration of its *de facto* proprietor. It is a singular circumstance that the name of the architect who designed this most singular structure—in one of the most striking epochs of history, and during the reign of one of the most brilliant monarchs of France—should have wholly passed into oblivion.

The *Arc de l'Etoile*.—The whole western front of this glorious pile is now veiled in with scaffolding, while it is undergoing, under the direction of M. Etex, full reparation, not alone of its mural block, but its great *alto-relievo* groups.

One of the latter suffered a severe shattering, and it is only surprising that more mischief was not done to the entire pile, when it is considered that, for three weeks, an average of ninety shells fell daily in the circular place around it.

ANTWERP.—Report speaks very highly of a picture lately bought, for a comparatively trifling sum, at a shop in this city, by a French amateur, and which is said to be an undoubted work by Teniers, and of the finest quality. The composition shows no fewer than sixty-two figures, but we do not learn from any account that has reached us, how these figures are occupied: or, in other words, what is the subject of the picture. It is painted on panel, is signed, and, to quote the *Moniteur des Arts*, has been "exhibited in the gallery of the *Cercle artistique d'Anvers*, to the admiration of all lovers of Art."

CANADA.—It is pleasing to know that the productions of Canadian artists occupy a high place in foreign exhibitions. Recent copies of American papers allude, in the most flattering terms, to the works of Fowler, Creswell, Millard, and others, whose pictures have been on view in New York.—Nelson's monument, Montreal, is undergoing considerable repairs.—The annual meeting of the Art-association of this city has been held, for the election of office-bearers, &c. The Association purposes to hold this year an exhibition in conjunction with the Society of Canadian Artists.—Much praise has been bestowed on a recent work of R. Reed, sculptor, Montreal. It is a figure, three-quarters life-size, bearing the emblems of Faith and Hope, and is evidently the result of much careful study. Mr. Reed has also been entrusted with the execution of several public works: among others, we believe, a pedestal for Wood's statue of the Queen. *En passant*, we may allude to the works of two other denizens of this city, *i.e.*, Allan Edson and James Inglis. The former has had on view a very able water-colour painting, depicting a scene far away from the busy haunts of men, in the heart of the lonely woods. In this picture a high degree of finish is observable, while the management of the light displays true artistic knowledge and feeling. Mr. Inglis's work is of an entirely different character, and forcibly reminds one of some lay of fairy-land. He has taken as his scene of action a carnival at the Victoria Skating-Rink, by gas-light. Hundreds of figures, in the most picturesque costumes, ancient and modern, glide fairy-like over the ice, to the admiration of a large number of visitors, who stand around. The picture, in an able manner, depicts a most pleasing scene.

MUNICH.—Herr Chr. Roth, a well-known sculptor of this city, has executed two statues, somewhat below life-size, of small figures intended for the use of students of sculpture. They both represent the same figure, a nude athlete posing a globe, the difference between them being that one appears, as we judge from engravings forwarded to us, clothed in the usual panoply of flesh, while the other is so far denuded of this outer covering, as to show only the entire muscular development: they mutually illustrate each other. These models, we hear, are much in use in the Art-schools of Germany, and might be serviceable in our own. Particulars concerning them may be learned of Messrs. Trübner and Co., Paternoster Row.—According to our contemporary, the *Builder*, "A letter from Munich says that the King of Bavaria, who was present last autumn at the representation of the Passion Play at Ober Ammergau, has determined to erect on the Pelberg, above Kofel, which commands the entire district, a colossal group in marble representing Christ at the moment when he said, "Behold thy mother," "Behold thy son." The execution of this group has been entrusted to Professor Halbig. The figures are to be 10 ft. or 11 ft. in height.

NEW YORK.—A statue of Benjamin Franklin, by Mr. Ernst Plassman, was inaugurated in this city in January last. The figure stands 12 feet in height, and exhibits the distinguished statesman at an advanced age, and in the costume worn while he held the post of plenipotentiary at the court of France. In his left hand is a copy of the *Pennsylvania Gazette*, his first paper, and with which he was long associated: the left hand is extended, as if addressing an audience. The statue rests on an octagonal pedestal.



## PICTURE-SALES.

THE first important sale of the season commenced, at the gallery of Messrs. Christie, Manson, and Woods, on the 6th of February, and was continued for several days, the collection dispersed being that of the late Mr. Francis Broderip. Besides pictures in oils and water-colours, this gentleman possessed a large number of works of Art of various kinds—porcelains, sculptures, ivories, bronzes, miniatures, &c., but we can only find space to notice some of the most important pictures: of these we could not in some instances ascertain who were the purchasers; where we did, their names appear.

*Water-Colour Drawings*.—St. Mark's Place, Venice, R. P. Bonington, £107; 'Boys leaving School,' Decamps, £120; 'Windermere, during a Regatta,' D. Cox, £283; 'A Hayfield—Morning,' D. Cox, £144; 'The Piazzetta of St. Mark, Venice,' £92; 'Vicenza,' £89; 'Place St. Antoine, Padua,' 400 gs.; 'Street in Nuremberg,' £305; 'Street in Wurtzburg,' £262; 'Hôtel de Ville, Brussels,' £215; 'Strasbourg,' 400 gs.; 'Tournay,' 240 gs.; these eight drawings, all of the finest character, are by S. Prout. 'Coblentz, from Ehrenbreitstein,' £90; 'Coblentz, and the Bridge over the Moselle,' 200 gs.; 'On the Lake of Como,' £425; 'Heidelberg,' £314; 'Corfu,' £162; 'Canal-Scene, Venice,' £178; 'Isola Bella,' £180; 'Pisa,' £172; 'Cochem, on the Moselle,' £158; 'Landeck,' £168; 'Trent,' £320; 'View in Venice,' £278; 'Bruges,' £194; these thirteen works are by C. Stanfield, R.A. 'Magdalen College and Bridge, Oxford,' £81 (Vokins); 'Ludlow Castle and Bridge,' 630 gs. (Thomas); 'Stonyhurst College,' 450 gs. (McLean); 'Grenoble, on the Isère,' painted for the late Mr. Charles Holford, of Hampstead, 1,400 gs. (Agnew); these are by J. M. W. Turner. 'Gleaners Returning,' P. De Wint, 150 gs. (Vokins).

*Oil-Paintings*.—'Landscape,' T. Creswick, R.A., with sheep and cattle in a stream, by T. S. Cooper, R.A., 195 gs. (Vokins); 'The Little Scribe,' W. Etty, R.A., 250 gs. (Agnew); 'Household Gods in Danger,' J. Faed, R.S.A., 175 gs. (Vokins); 'Le Bourgeois Gentilhomme,' W. P. Frith, R.A., painted for its late owner, £400 (Addington); 'The Stage-Coach Adventure,' from "Roderick Random," W. P. Frith, R.A., 100 gs. (Bignold); 'Portrait of a Lady holding a Letter,' J. Hoppner, an eminent portrait-painter of the end of the last, and commencement of this, century, 255 gs. (Addington); 'The Lady with the Fan,' a replica of the 'Sophia Western,' in one of the artist's compositions, C. R. Leslie, R.A., 210 gs. (Vokins); 'Interior,' with a sportsman lighting his pipe, Baron Leys, 100 gs. (Agnew); 'Landscape,' small and upright, with peasants driving animals, J. Linnell, 120 gs. (Agnew); 'Peasants with a Cart before the Door of an Inn,' G. Morland, 125 gs. (Whitehead); 'Gillingham,' W. Müller, 275 gs. (White); 'View of Dort,' C. Stanfield, R.A., 160 gs. (Wardell). The collection of drawings and oil-pictures realised £15,600.

The pictures, with very few exceptions, of the French and Flemish school, belonging to Mr. Everard, and lately exhibited in St. James's Street, were sold by Messrs. Foster, on the 21st of February, and the two following days. Among the more important examples may be included:—'A Flower-girl of Brittany,' J. F. Portaels, 230 gs.; 'The Deer-Park at Fontainebleau,' a small upright picture, Rosa Bonheur, 600 gs.; 'Cattle returning Home,' Auguste Bonheur, 240 gs.; 'Sheep on a Moorland,' J. Peyrol Bonheur, 165 gs.; 'Winter View in a Forest, near Cleve, Holland,' and 'Going to the Fields, a Scene near Cleve,' a pair by Klombeck, the cattle by E. Verboeckhoven, 310 gs.; 'Expectation,' a portrait of a female, Baumgartner, 160 gs.; 'Orange-girl of Tunis,' E. Slingener, 185 gs.; 'Returning to the Fold,' and 'The Repose of the Flock,' a pair by E. Tschaggeny, 232 gs.; 'Cattle in a Landscape,' C. Troyon, 185 gs.; 'The Derby Day,' showing the principal group in the well-known picture, by W. P. Frith, R.A., 185 gs.; 'Lake Brienz and the Falls of Reichenbach, Switzerland,'

Koffraen, 130 gs.; 'The Ring of Betrothal,' J. F. Portaels, 255 gs.; 'The Birthday Present,' G. de Jonghe, 135 gs.; 'Scene in the Highlands,' with cattle and sheep, E. Verboeckhoven, 280 gs.; 'The Star of Bethlehem,' J. F. Portaels, 275 gs.; 'The Little Brother,' E. Frère, 135 gs.; 'Halt of Arabs near Cairo,' A. Schreyer, 160 gs.; 'A Roman Girl at a Fountain,' C. Landelle, 190 gs.; 'The Bull at Liberty,' in a large and fine landscape, Brascassat, 960 gs.; 'Landscape,' J. Crome, commonly called 'Old Crome,' 165 gs.; 'The Music Lesson,' Roybert, 150 gs.; 'An Italian Guitar-Player,' C. Duran, 151 gs.; 'Sheep reposing in a Landscape,' E. Verboeckhoven, 170 gs.; 'Morning,' and 'Evening,' views in Venice, Ziem, 240 gs.; 'Child and Donkey,' H. Schlesinger, 125 gs.; 'The Sentinel,' an exquisite miniature example of Meissonier, 970 gs. The whole collection sold for nearly £25,000. The names of the purchasers did not reach us.

Some remarkable sales took place in Paris during the month of February, and it may be well to note them, if only to show that the French are no less ready to give large sums for the works of their artists than we are for those of our own. Moreover, it will afford to English collectors, many of whom buy foreign pictures, some idea of the value set on them abroad.

On the 12th of February a miscellaneous collection of thirty-four works was offered for sale: among them were—'A Young Peasant Knitting,' Jules Breton, £158; 'Turkish Woman and her Child,' Diaz, £140; 'Ophelia,' E. Delacroix, £620; 'Interior of an Arab Stable,' E. Delacroix, £480; 'Lelia,' E. Delacroix, £154; 'Arab Horsemen,' Fromentin, £200; 'Girl Knitting,' Jacque, £164; 'The Vidette—1796,' Meissonier, £804; 'A Moroccan Soldier at the Gate of a Pasha—Tangiers,' H. Regnault, £960; 'Cattle near a Marsh,' Troyon, £1,020; 'A Marine View,' Troyon, £260.

One of the most important sales, realising more than £20,000, which for a long time has taken place in Paris, was that of M. Michael de Tretaigne, sold on February 14th. The principal examples were:—'The Pasture,' Rosa Bonheur, £480; 'Cattle in a Meadow,' Brascassat, £240; 'Two Sheep in a Field,' Brascassat, £204; 'View in Normandy,' Cabat, £140. The following seven paintings are by Decamps: 'The Dog-kennel,' £944; 'Interior of an Italian Court,' £880; 'A Calvary,' £246; 'Court of the Hostellerie of St. Nicholas, Italy,' £672; 'Truffle-Seekers,' £604; 'A Fox caught in a Snare,' £242; 'Children at Breakfast,' £220. 'Travelling Arabs,' E. Delacroix, £1,220; 'Arab Horseman attacked by a Lion,' E. Delacroix, £680; 'Arab Horseman on Guard,' E. Delacroix, £564. The next eight pictures are by Diaz: 'A Fairy at Play,' £280; 'Genius Crowned by the Loves,' £212; 'The End of a Pleasant Day,' £384; 'Witchcraft,' £296; 'Playing at Bowls,' £212; 'The Legend,' £244; 'The Forest of Fontainebleau,' £210; 'Interior of a Forest,' £180. 'The Mill,' Jules Dupré, £120; 'The Marsh,' Jules Dupré, £120; 'Le Malaria,' Hébert, £218; 'Les Cervarolles,' Hébert, £128; 'The Two Van de Veldes,' Meissonier, £1,500; 'A Young Man Reading,' Meissonier, £828; 'The Student,' Meissonier, £1,048; 'A Group of Trees near a Stream,' Th. Rousseau, £1,172. The next four are by Troyon: 'The Ferry-boat,' £1,312; 'Cattle Feeding near a Wood,' £1,180; 'The Ford,' £1,008; 'Cattle Reposing,' £156. 'The Port of Marseilles,' Ziem, £200.

Another famous collection, known as the Paturelle Gallery, was sold in Paris on the 28th of February, realising upwards of £18,200: the more important works, of which a few were disposed of at very high prices, were:—'Cattle at Pasture,' dated 1836, Brascassat, £768; 'Pasture in the Park de Lormois,' dated 1851, Brascassat, £768; 'Turkish Children playing with a Tortoise,' Decamps, £828; 'Donkeys Resting—a scene in the East,' Decamps, £2,060; 'Les Natchez,' dated 1835, E. Delacroix, £760; 'Love, the Physician,' Destouches, £372; 'The Marriage Proposal,' Grenier, £218; 'After the

Shipwreck,' dated 1836, Isabey, £480; 'Tobias receiving Sarah from her Father,' dated 1836, H. Lehmann, £364; 'Citizens of Flanders,' dated 1834, Meissonier, £184; 'Fishers of the Adriatic,' dated 1834, Leopold Robert, £3,320—bought, it was understood, for the Museum of Neuchâtel; 'A Dutch Subscription,' dated 1836, Roqueplan, £232; 'Marguerite leaving Church,' dated 1838, Ary Scheffer, £1,400; 'Marguerite at Church,' dated 1832, Ary Scheffer, £1,600; 'Faust in his Study,' a small replica of the large picture, Ary Scheffer, £218; 'Marguerite at her Spinning-wheel,' also a small replica, Ary Scheffer, £202; 'Reading the Bible,' H. Scheffer, £348; 'Joan of Arc conducted to Execution,' H. Scheffer, £188; 'Cattle alarmed by a Storm,' dated 1855, Troyon, £2,520; 'Flowers and Game,' Van Os, £134; 'Le Decameron,' Winterhalter, £560.

Reverting to picture-sales in our own country, we note the dispersion of the collection of the late Mr. John Harris, of Prince's Gate, Hyde Park, by Messrs. Christie, Manson & Co., on the 2nd of March. It included both ancient and modern works: among the former were:—'Interior of an Apartment,' with figures dancing, Jan Steen, 135 gs. (Brown); 'A Camp-Scene,' with equestrian and other figures at a smithy, P. Wouwermans, 305 gs. (Brown); 'Fishing-boats in a Calm,' Van der Capella, 175 gs. (Annoot); 'Interior of a Palace,' with a lady in a white satin dress at her toilet, attended by a page, G. Metz, 175 gs. (Whitehead); 'A Calm,' with ships of war, W. Van der Velde, 100 gs. (Annoot); 'Portrait of a Lady,' in a black dress and a ruff, Rembrandt, 271 gs. (France); 'The Mouth of the Scheldt,' with a ferry-boat, yacht, &c., in a calm, Van der Capella, 186 gs. (Wilton); 'Village-Scene,' with peasants carousing, a drawing in water-colour, by A. Ostade, 124 gs. (Colnaghi).

The following are modern pictures of the British school:—

*Water-Colours*.—'The Story of the Battle,' and 'The Doge's Barge,' a pair, by G. Cattermole, 225 gs. (Vokins); 'Salvator Rosa among the Brigands,' very fine, G. Cattermole, 205 gs. (Vokins); 'A Waiting-Maid,' J. Gilbert, 95 gs. (McLean); 'A Mossy Bank,' with primroses and bird's nest; and its companion, 'Plums and Apricots,' W. Hunt, 350 gs. (Vokins); 'The Arab Scribe,' a work hung in the Paris International Exhibition, J. F. Lewis, R.A., 460 gs. (Walker).

*Oil-Pictures*.—'Sophia Western and Tom Jones,' C. R. Leslie, R.A., painted for its late owner, and exhibited at the Royal Academy in 1850, 760 gs. (Vokins); 'Falstaff personating the King,' C. R. Leslie, R.A., also painted for Mr. Harris, and exhibited at the Academy in 1851, 1,000 gs. (Rawlings).

The following, among others, were sold at the same time, and were stated to be a "different property":—'Harlech Castle,' J. Ward, R.A., 294 gs. (Jones); 'Glaucus and Scylla,' J. M. W. Turner, R.A., exhibited at the Academy in 1841, 510 gs. (Tooth); 'The Dawn of Christianity,' by the same painter, and exhibited at the same time, 920 gs. (Rawlings); 'The Dutch Girl,' engraved, G. S. Newton, R.A., 210 gs. (Field); 'Phædra and Cymocles,' W. Etty, R.A., 420 gs. (Rawlings); 'Bacchanalians,' W. Etty, R.A., 133 gs. (Ames); 'The Countess of Poulett,' G. Romney, 155 gs. (Ames).

[We are compelled to postpone till next month other important sales, both in London and Paris, of which we have notes.]

## OBITUARY.

JOHN MC'CLEOD.

THIS artist, well-known in Scotland as an animal-painter, and a constant exhibitor at the Royal Scottish Academy, died in Edinburgh on the 17th of February. He was much employed by the gentlemen of the north in painting portraits of favourite horses, dogs, and other animals.



MESSRS. AGNEW'S EXHIBITION  
OF  
WATER-COLOUR DRAWINGS,  
5, WATERLOO PLACE, LONDON.

THE more conversant we become with the everyday practice of our water-colour painters, with the wealth of their resources, their exhaustless expedients in representation, and their subtle imitations of the endless variety of face and feature in nature, the more interested we feel in the beginnings of an Art, the antecedents of which, according to its existing development, are found only among ourselves. Any gathering, of which the indices point to a bygone time that, in the story of our water-colour school can scarcely yet be called the past, forms in some sort an historical text, and is entitled to consideration apart from that due to a show of contemporary drawings. Messrs. Agnew's collection is very valuable; and as to the beauty and merit of the works it contains, it may be stated at once there are among them not only marvellous curiosities of cunning and effective manipulation, but splendid examples of the most imposing moods of nature—broad and grand beyond any description we can afford them here. The early progressive drawings are not so numerous as might have been hoped for, but what there are, are acceptable; for the earnest student is never weary of discourse with the eloquent remains of men who will some day be called old masters. Thus we turn, looking down a long vista, to Thomas Stothard, more to note his presence here than to dwell on the drawing to which his name attaches, 'Love and Hope' (108), a small vignette, intended as a frontispiece, which, although meagre in itself, suggests the long and bright array of sketches made as book-illustrations. This drawing is instanced, not so much for its own sake, as being the work of one of the most remarkable professors of the art. In the works of all painters who have toiled reverently through a long career are found successions of sometimes antagonising convictions. This is brought home to us in a variety of ways, though the face of nature is ever the same.

There are here examples of Turner of that time when he translated everything in warm colour, according to the properties of a period when it was held that all pictures should be warm. We have, accordingly, 'The Falls of the Clyde' (109), a large drawing made on this principle, and forming one of the lessons in the Liber Studiorum; still in this, and even in the absence of superb colour, we listen to the same sublime strain of declamation which entrances us in others of his works. 'Hastings' (38A) is a distant view of the Castle Cliff from the sea, of which the lines and masses form the argument. This, of course, is much later than the period of the brown pictures and drawings; that is, when Turner's drawings were regarded as local illustrations. This drawing was engraved in the South Coast series, and it has in 'Plymouth' (31) an excellent pendant, with a compactness of composition equal to that of 'Hastings,' and very suitable for engraving. From these we pass to 'The City and Lake of Constance' (619), which may be accounted one of the grandest essays of his flamboyant manner. He was by no means fastidious in his choice of points of view; there were among his contemporaries men who were content with nothing save the very best aspect of the scene they desired to paint; but they had not, as Turner had, the faculty of making the worse appear the better part. Turner might have chosen a better view of Constance than this, but in the application of his art to the subject, as seen from any other point, he never could have excelled the quality of this drawing. It bears out all that has been said of him—shows him, indeed, the man haunted by phantasms which he aspired to realise.

A landscape called "classical" (19), by G. Barrett, is a drawing of great beauty; it presents an evening effect, a glimpse of soft warm atmospheric distance, seen between near groups of trees; a rule of composition much affected by the followers of the so-called classic, as appears in the works of John Varley, Callcott, Copley

Fielding, and others, who could never get Claude out of their heads. By the precocious and eccentric R. P. Bonington are three drawings, 'Havre' (46), 'The Earl of Surrey and the Fair Geraldine' (47), and 'Coast Scene and Figures' (90), which are of a quality to do honour both to his coast and figure-painting; but such is the quality of these works respectively, that unless authenticated, it would be difficult to believe the painter of the coast-scenery was also the author of the figure-drawing, and vice versa; and still less, that his brilliant picture of 'Francis I. and his Sister' (not here) could have been executed by the same hand. The examples of Prout are 'Louvain Cathedral' (28), and 'A Continental Street Scene' (60)—both essentially architectural, and remarkable for that decision of touch which gives so much substance and firmness to his works. By the painters of skies, or rather of clouds, which are the poetry of skies, are some admirable descriptions. By David Cox there are more than a dozen drawings—and, strange to say, not a thoroughly wet day among them—as 'A View in North Wales' (80), 'Warwick Castle' (70), 'The Vale of Ffestiniog' (107), 'The Vale of Dolwyddelan' (125), and others, in which is eminently asserted this artist's means of expressing with equal truth the dark scowl of the raincloud, or the brightness of the summer-noon; also that magic power of describing a flat distance which so few possess in common with him. Another who discourses to us through his skies is Copley Fielding; he is represented by 'Ben Lomond' (65), 'Off Folkestone' (61), 'St. Michael's Mount' (65), 'Highland Landscape' (86), 'A Highland Lake' (97), &c. 'St. Michael's Mount' appears looming in the distance, beyond a fore-sea, that derives its wild and angry expression from the black and threatening clouds by which it is dominated. Again, 'Off Folkestone' is in a similar vein, and we cannot help shuddering at sight of those dark portentous clouds threatening ruin to everything in their course, though we feel, at the same time, that they are surcharged with a blackness that cannot be reconciled with natural phenomena. To this a striking contrast is presented in the 'Highland Landscape,' as suffused with sunlight, and rendered with a softness of treatment which distinguishes all Fielding's broad daylight views. On the other hand, there is De Wint, who sometimes dispenses entirely with clouds, when we feel that the aspect of the day demands a composition of them, and yet, withal, what can be more masterly than the descriptions in 'Landscape' (93), 'Landscape' (157), and 'On the Exe' (37)? wherein we are made to feel the force and precision of De Wint's execution.

A drawing of much elegance by J. Linnell, 'An Autumn Afternoon' (81), will be regarded with interest for several reasons. Whatever this Nestor of the art may have done in water-colours, it is only lately that the outside world has seen any signs of his completed works in this department. The finish of the drawing is wonderful for a man of Mr. Linnell's standing in the profession. There are some half-a-dozen drawings by C. Stanfield, R.A., illustrating the several classes of subject he cultivated. That in which we all loved him best and praised him most is represented by 'An Old Hulk—Plymouth' (29), and 'Boats in the Channel off the French Coast.' These drawings look like working memoranda; there is a completeness about them showing that at any time they could be taken up and worked into oil-pictures almost as they are—we say almost, because there is a fulness of material from which it might be necessary to subtract. Other titles are 'Naples—during an Eruption of Vesuvius' (117), 'Devonish Island' (142), 'A Highland Landscape' (29), &c. 'The Golden Tower, Seville' (41) is one of those vignettes to which David Roberts knew so well how to impart an irresistible charm. All his drawings here are of great excellence, as 'Cairo' (41), 'Nazareth' (113), 'Seville' (165); and we gain valuable instruction from some of his early examples, as 'Icolmkill' (48), 'Dryburgh Abbey' (77), and 'Notre Dame, Paris' (64); the last of which is drawn with a pen, and afterwards washed with tints at discretion.

'The Brewer's Hall, Antwerp' (113), by L.

Haghe, is a well-known drawing—perhaps for colour the masterpiece of the painter; by whom also there is a large and carefully-studied work representing a brotherhood of monks at service in their church, Santa Maria Novella, at Florence, that which Michael Angelo called "La Sposa," the bride. The building of the church was begun in 1221, and it was receiving accessions of adornments for many centuries after. Here is Cimabue's famous Virgin and Child, and other celebrated works by Ghirlandajo, Michael Angelo, Allori, Bronzino, Ghiberti, Cigoli, Memmi, and others, memorable by the beauty of their productions. But it is not the embellishments of the church that the artist desires to show, but the Dominican brotherhood at their devotions, and their individualities respectively. The dispositions of the gradations of light in this drawing, and the marvellous finish of all its parts are so fine that it might be instanced as a valuable example for study. This picture is not in the catalogue. A 'Distant View of Rome—from the Via Appia' (11), C. Vacher, is one of the best works of its author. 'The Fortune-Tellers' (10), F. Tayler, as presenting a gay cavalcade of the early part of the last century, shows Mr. Tayler to be unapproachable in his speciality; there is, however, in this drawing a certain impatience prejudicial to its perfection. Other works by him are 'A Hunting-Party' (153), and 'Returned from the Ride' (164), a large composition in which are displayed much taste and refinement. The scene is a garden-terrace, and the party alluded to in the title consists of a lady and gentleman of the time of Charles II. The former has dismounted, and is leading her horse, but the latter retains his seat. This work is a perfect representation of that class of elegant Art, of which Mr. Tayler is the originator. In sparkle and mellowness of colour he has never surpassed this drawing. 'Near Port Madoc' (15), H. B. Willis, repeats an effect which this artist has painted more than once with much success—that is, a herd of cattle seen by twilight. 'Dutch Fishing-Boats' (33), R. T. Pritchett, declares a remarkable improvement on all that has preceded it from the same hand; and this quality is amply sustained in 'On the Beach' (20), and 'The Ancient City of Verre,' a drawing of great merit. 'A View on the Conway,' G. A. Frapp, has much of the pearly excellence of the rapid work of some of the earlier professors of our school. In striking opposition to this, and as embodying what may be termed the executive *ultima* of the art, we refer to 'Gathering Sticks' (25), F. Walker, A.R.A., a drawing very comprehensive in its aspirations, and one of those which reduces to weakness everything near it. Mr. Walker has here been so prodigal of his labour, and his industry has been so fruitful of precious results, that we are disposed to regret all this thought and care had been expended on a rustic figure gathering sticks in a shaded brake. It is veritably a study, the aims and beauties of which cannot be entered on here. Beautiful as this drawing is, it is even excelled by another by the same artist, entitled 'Spring' (83), that, with equal richness of colour and minute manipulation, has all the warmth of youthful life, which is necessarily absent in the other, as a picture of autumn. 'Burnham' (386), Birket Foster, is scarcely Burnham without some of those aged beeches, like which none are seen elsewhere; it is, however, the richest passage of sylvan scenery the painter has ever exhibited. There are also other works by the same hand remarkable for finish, without any degree of hardness. These remarks apply in different degrees to 'Ischia and Procida from Cape Miseno' (121), W. Wyld; 'Civita Vecchia' (127), E. A. Goodall; 'Abbeville' (137), J. B. Burgess; 'May Morning' (163), J. T. Linnell; 'Ruins at Baalbec' (9), Carl Haag, with fragments of which we have been already familiarised by the same artist; 'A Summer's Afternoon' (13), and other flock and herd subjects by T. S. Cooper; 'Royal Common, Surrey,' T. Danby; 'The Wain—Twilight' (73), G. Barrett; 'Amalfi' (100), T. M. Richardson; 'Tending the Flocks' (155), R. Beavis, &c. 'Feeding Baby' (14), E. Frère, is a chalk sketch, correct in drawing, but very slight as a composition; it seems to be one of those which M. Frère works into his oil-pictures.



There are by him others of the same character, as 'The Pet Magpie' (6), 'Baby's Basket' (62), &c. On the other hand, many foreign artists have worked earnestly in water-colour; but the most successful of them are not represented here, though we find by Rosa Bonheur 'A Cow and Calf' (120), drawn with the most elaborate accuracy. In 'The Mendicants' (89), by Gallait, we see the difficulties which even the most accomplished foreign painters in oil have to contend with in what to them is a new study. To say that the sketch is masterly does not do justice to the conception; it manifests the very highest feeling for truth in Art, and though a comparatively minor effort of the great painter of Belgium, is admirable as one of his best productions. 'The Young Miranda' (35), F. W. Burton, is a drawing of great excellence; but it would yet be more attractive if the masses of hair were lightened. 'The Fair Oriental' (50), W. C. T. Dobson, is a graceful departure from his wonted class of subject; also worthy of high commendation are, 'The Giaour' (114), Ary Scheffer; 'Pleasing Baby' (116), G. G. Kilburne; 'A Gipsy Mother' (128), and 'Choristers at Seville' (138), E. Lundgren; 'The House of Prayer', H. S. Marks; 'Titania' (151), J. J. Jenkins; and by W. E. Frost are several of those very attractive sketches he exhibits from time to time, as 'Andromeda' (149), 'Studies' (140), &c., all invested with a grace the poetic sentiment of which is attained to by no other artist in the same vein. 'A French Peasant-Girl' (106), P. H. Calderon, is a drawing of extraordinary power. It is a girl, stooping with her water-cruise, at a fountain, and in the person, her appointments and action, all sentimental prettiness is thrown to the winds. In the defiant and naturalistic tone of the figure there is an entire course of lectures against vapid conceits. It shows how difficult it is to paint nature, and by contrast how easy, but how fruitless, it is to trifle with the vanities of Art. Verily the lesson of simplicity is the hardest to learn. There is one drawing by Sir J. Gilbert—it is 'Sancho and Dapple' (43), very freely dealt with, but the Sancho we recognise as the hero of some extraordinary situations which Sir J. Gilbert has conceived from the text of the story. 'Evening' (47), G. Dodgson, is an example of composition in a vein of romance too refined for general appreciation. There are qualities in the marine subjects of G. Chambers which always fix attention. The power of his works lies in the movement and liquid surface of the water, and when this, as in 'Off Portsmouth' (49), is not the prime feature of the subject, it fails of more than commonplace interest. Another marine drawing of unusual size, 'On the Goodwin Sands' (82), E. Duncan, must be accepted as a work that should have an honourable place in any selection, how choice soever, into which it may be gathered. There is in the treatment all the sublimity whereof the subject is susceptible. If we look about for a comparison we can only think of Turner. By Sir Edwin Landseer are some pen-and-ink sketches, as 'Pointers' (104), 'Scottish Peasants' (103), 'Study' (131), and others extremely spirited, but very slight. 'The Innocent are Gay' (76), T. Uwins, is a bright study of a child's head; and a 'Scene from the *Bourgeois Gentilhomme*', C. R. Leslie, is a sketch made at one of the meetings of the Sketching Club. Other noteworthy drawings are 'Foxhounds' (105), Basil Bradley; 'Classical Landscape' (129), W. L. Leitch; 'Wild Plums' (141), of unusual size, a magnificent 'Pine-Apple and Plums' (37), and 'The Old Gardener' (94), a *chef-d'œuvre*, and other fruit-subjects of great brilliancy, by W. Hunt; 'Mallard and Fox', J. F. Lewis, &c. The collection, it will be observed, does not contain so many early examples as that of last year; but although there is no sequence which can be cited as historical, the few that do appear serve as suggestive texts. Although the firm of Messrs. Agnew has been more immediately represented in their houses at Manchester and Liverpool, their gallery in Waterloo Place is open during the year; so forming an important addition to the Art-exhibitions of London, as there are always to be seen there the best works of the most reputed artists of Europe, and especially, and conspicuously, those of the British school.

### HANS MEMLING'S 'SHRINE OF ST. URSULA.'

AMONG the works lately exhibited as the Flemish collection, at Crockford's, in St. James's Street, was one which does not seem to have been estimated by the public according to its extraordinary merits. This is the 'Shrine of St. Ursula,' a copy, by Vandenbroeck, of the wonderful work of Hans Memling in the Hospital at Bruges: it is the property of Mr. Adolphe Beau, of 281, Regent Street, and is, we understand, for sale. Memling is said to have received the commission for the work from Adrien Reims, the superior of the Hospital, in 1480, and it was completed in 1486; the painter during that interval having made two journeys to Cologne, in quest of authentic material. M. Vandenbroeck has been several years in completing the copy.

The original picture has been so injured by having been painted on and rubbed, that all admirers of Memling will rejoice in this *renaissance* of his greatest work. Considering these pictures as a result of a long term of study, it cannot be questioned that M. Vandenbroeck has fully, felt, and truthfully reproduced, all the vigour, spirit, and brilliancy of Memling's work. It is seldom that productions of this kind are attempted in reproduction from the all but impossible realisation of the singularly minute finish. This has, however, in this instance, been perfectly understood, and carried out in a manner to repeat in their pristine beauty the surfaces that have been injured by time, and what is called cleaning.

This reproduction is essentially a treasure for a Catholic church, where it would be visited with as much interest as the original at Bruges. Considering the time and labour expended in its production the price at which it is estimated (2,000 *gs.*) is not excessive.

It is impossible to praise too highly the accuracy of the drawing, and the masterly painting of all the local and personal accessories, the grace and beauty of the figures, the skilful arrangement of persons and parts, and the opposition and harmony of colour—qualities which place Memling at the head of the school of Bruges.

There are several stories of St. Ursula, yet they all agree that she was the daughter of a Christian British king; and that she was sought in marriage by a Pagan prince, but it was revealed to her in a dream that it was the Divine will she should quit England rather than outrage the Christian faith by such a union. Accordingly, attended by a company of knights and ladies, she quitted her native shores, and landed at Cologne, where the Christian faith was tolerated, by authority of the Roman Emperor, Alexander Severus; but on her return to Cologne Paganism again prevailed, and the pilgrims were persecuted to the death.

The reliquary, which is about 3 feet in length, and of proportionable height, is mounted on an ebony-stand. In form it resembles the nave of a Gothic cathedral, with a high sloping roof, the sides presenting each three compartments under Roman arches, containing the six pictures which tell the story. At each of the ends there is also a picture, and in each of the upper slopes are three medallions, a centre and two smaller ones; thus the pictures are eight in number, and the medallions six. All the spaces unoccupied by paintings are profusely gilt, and the upper angle of what is architecturally the roof, is surmounted by a florid gilt-crest.

The first picture of the series describes the landing at Cologne; wherein, as a principal object, is the ship, with certain of the companions of the princess yet on board, while many have landed. Every part of the picture points to some local fact, or legendary assumption. Thus, as it was at Cologne St. Ursula received a communication of the Divine will that she should proceed to Rome, she is seen through a window, under the influence of a dream, receiving the announcement by means of a heavenly vision. The artist has been most particular in insisting on local identity, as he has introduced the old unfinished tower and the crane, with the Beyen Thurm, and the steeples of St. Peter, St. Severus, and

St. Cunibert. The second picture shows the landing at Bale, in prosecution of the journey to Rome, in obedience to the divine command. The third scene is the arrival in Rome, and the reception of the princess and her followers by the Pope and his clergy; and this is the gem of the series. The princess kneels in the presence of the Pope, who wears the triple diadem, and is attended, as in state, by ecclesiastical dignitaries. The figures are numerous, being some thirty or forty, all painted with the most exquisite *finesse*. The ornaments and enrichments of the dresses of the cardinals and prelates are rendered with a minuteness of finish, which would appear to have been attained only by the aid of a magnifying glass. The colouring is brilliant and harmonious, and in grouping and general arrangement this picture is superior to the others. The Pope having determined to accompany St. Ursula when returning, the entire company appears in the fourth scene re-embarking at Bale, and here the conspicuous personages are the pontiff, the cardinals, and other high ecclesiastics, all in their robes of ceremony. In the fifth scene they have arrived at Cologne, where, as toleration of Christianity now no longer exists, they are attacked and massacred while yet in the vessel. The sixth picture is the sequel of the fifth, as showing particularly the murder of St. Ursula, who was not slain with the others in the ship. She is brought forward for execution, and a man in armour is in the act of aiming an arrow at her throat.

A lunette on one side of the cover shows St. Ursula seated between figures, intended to represent, on one side, the Almighty Father, and on the other the Son. From these she receives the crown of glory: the small side lunettes contain angels playing musical instruments. On the other side she appears with her companions as a martyr saint holding an arrow, the instrument of her martyrdom. This shrine has always had an extensive celebrity, challenging comparison with anything that the special Art has ever produced.

### CRUISING AMONG THE WATER-LILIES.

FROM THE BAS-RELIEF BY F. M. MILLER.

THERE are few, if any, of our sculptors who show so much real poetic feeling in works of this kind as does Mr. Miller; and we are surprised to know that his productions fail to meet with that encouragement their peculiar merits deserve. It is a reflection on the taste and judgment of those who can afford to patronise artists, and who claim to be collectors of what is good and precious in Art, to ignore almost entirely the labours of the sculptor, except in busts and statues, while they expend large sums in acquiring those of the painter. We would not exalt either to the prejudice of the other; but certainly an equal measure of justice should be awarded to both.

The extreme elegance of the design is so self-evident as scarcely to require pointing out. Cupid's war-boat—he has his bow and arrows on board, and is out on a privateering cruise—is a gem of naval architecture: mark the swan-like form of the bow, the neck of the bird garlanded with roses; the flowing lines of the stern and mast, with their graceful ornamentation; the richly-embossed sail; and then the winged mariner guiding his vessel among the lilies, and looking carefully ahead for any prize that may chance to come within reach. Instead of sea-birds hovering around him, bright butterflies attend his passage, and one has settled on the figure-head. The execution of the work, moreover, is as satisfactory as the idea is poetically fanciful and pretty. This bas-relief was exhibited at the Royal Academy in 1868.





CRUISING AMONG THE WATER-LILIES.

ENGRAVED BY W. ROFFE, FROM THE BAS-RELIEF BY F. M. MILLER.

LONDON VIRTUE & CO





THE  
NEW BRITISH INSTITUTION  
GALLERY,  
39, OLD BOND STREET.

THE present is the fifth exhibition held at this gallery, and the quality of the works now shown is generally much superior to that of some antecedent occasions. The exhibitors are English and Foreign painters, and their contributions amount in number to one hundred and eighty-four, with the addition of others on a supplementary leaved-screen in the centre of the room. That miniature class of oil-pictures, of which there are now so many professors in France and Belgium, is fully represented; principally by a large *agroupment*, including some English examples, at the end of the room, among which are conspicuous 'Profound Politicians' (19), D. Col; 'Little Girl with Dog and Puppies' (20), Madame Ronner; 'A Water Mill' (23), N. O. Lupton; 'A Jericho Rose' (26), W. Gale; 'Near Cookham' (29), J. Aumonier; 'Moonrise' (30), G. F. Teniswood, which would tell effectively as a large picture. In 'Sunset—Early Spring' (41), R. H. Wood, many difficulties are successively disposed of; and 53, 'Albert Dürer at Antwerp in 1520,' P. Vander Ouderaa, offers an interesting subject for painting, the point of which cannot be misinterpreted, because the head of the principal person of the group can only be that of Dürer. The artist might with great advantage have finished his work more highly. 'Morning on the Dunes' (59) is an example of De Haas, whom we have already signalled as one of the most life-like cattle-painters in Europe. It will perhaps be felt in this case that if M. De Haas had painted his sky less sketchily, his group would have gained increased substance from atmosphere. Van Thoren is represented by two pictures—'A Night in Southern Hungary' (62), and 'Sunset in the environs of Spa, Belgium,' both of which (the former a moonlight) are very successfully treated. 'In El Santo Oleo' (63), by a Spanish artist, José Yimenez-y-Aranda, we see a priest proceeding to administer extreme unction to a dying man. The expression of the priest and of the relation of the sick man who accompanies him tell very circumstantially the purpose of the little procession. In 'The First Reproof' (73), J. Coomans, we recognise a work of which we have before spoken; but this occasion suggests notice of the frequency with which classic subjects—Greek and Roman episodes—are now entertained, as following in the track of artists whose productions in this direction are triumphs of Art and models of truthful history. By H. C. Selous, 'Courtship in Classic Times' (144), is a charming example of this kind, though perhaps more sculptural than pictorial; and 'A Baker's Shop at Pompeii' (172), J. Gerard, looks at least unquestionably authentic. 'Wild Flowers' (79), Carl Bauerlé, is an admirable sketch of a little girl's head. By E. De Schampheleer is a landscape (75), 'The Environs of Amsterdam,' in excellent feeling and taste; presenting really no attractive feature—being simply an example of flat surface-painting, with a pool of water garnished with that variety of small salad which is so difficult adequately to represent, and yet so effective when well painted; and this reminds us of Van Luppen, whom we find represented by a very masterly picture (149), a 'View at Moulins, near Dinant,' remarkable at once for the simplicity of the material and the admirable way in which it is brought forward.

In 'Feeding-Time' (117), J. F. Herring, the animals are drawn and painted with the artist's usual spirit and accuracy. The next number brings us to a picture by Van Lierus, called 'The First Sail,' in which appear two youthful nude figures on a raft, one adjusting the sail to the wind, the other extended on the raft. In the upright figure there is much grace and elegance, and the flesh-painting is very successful. The title introduced by the following number (119) is 'Beatrice Cenci,' C. Lucy; but if Guido's famous portrait be a likeness of the person intended to be represented here, there is in the two studies no similarity of character. By V. Lagye

a work of great merit (162), called very unambitiously 'The Squirrel,' wherein are two young people—a youth and his sister—amusing themselves with a squirrel. The costumes and accessories indicate the period as the fifteenth century, and the learning displayed in the piece and its quasi-historical tone raise it high above the class in which the subject would place it. Other interesting and meritorious works are—'Ave Maria, 'tis the hour of Prayer' (127), H. M. Hay; 'Up in the World' (133), A. W. Bayes; 'Pick-a-Back' (136), J. Haylar; 'A Glade by the Dee' (140), A. De Breanski; 'View at Huy, on the Meuse,' F. Stroobant; 'Environs of Haarlem' (159), E. De Schampheleer; 'The Hostelry' (161), T. Holzheimer; 'Approaching Storm' (166), A. Plumot; 'The Stirrup Cup—11th Hussars' heavy marching order,' T. Jones Barker, &c. From these remarks it will be understood that the personal incident, generally, is not of an ambitious kind; but certain examples of landscape-art by painters of the Belgian or Dutch schools have in them more of unaffected nature than is found in any others of the Continental landscape-schools.

## AUTOTYPE FINE ART COMPANY.

OUR attention has been called to the circulars and prospectus recently issued under this title. Our readers will remember that in the *Art-Journal* for November and December, 1870, we gave at some length a comparative account of the principal methods of non-metallic photography; referring specially to the Autotype, the Woodburytype, and the Heliotype. Since that date the proprietors of each of these patents have endeavoured to form, or to modify, public companies for their respective working, and the Autotype proprietors are now, we believe, for the third time before the public for this purpose.

We were desirous to know whether any material progress had been made in this branch of Art since the date of our last notice, and visited the gallery of the company in Rathbone Place in order to ascertain the fact. The beautiful and well lighted room is one of the most suitable in London for Art-purposes; and the Autotype prints taken from Herr Braun's splendid negatives of the Sculpture and Frescoes of the Vatican are simply magnificent. We did not, however, find much that was new since our last notice. Three works only were pointed out to us as novel. Mr. E. M. Ward's 'Last Moments of Charles II.' has been reproduced, in two sizes, with admirable fidelity and force. 'The Consecration of Archbishop Parker,' by W. Dyce, R.A., is a drawing of a peculiar character, to which photography alone can render justice. It appears to be executed in Chinese white upon a tinted ground; and the effect is novel as well as admirable. It is well represented by Autotypes, in three sizes. The reproduction of the engraving, by Jonas Suyderhoef, of Terburg's celebrated 'Congress of Munster,' one of the latest additions to the National Gallery, is the publication of the company which possesses the most popular interest at the present time. We feel bound to mention that the Autotype Company offer almost a sole exception to the rule of sending prints for review to literary works. We can only attribute so short-sighted a parsimony to a wish to avoid too close a critical examination of the stability of the prints. Works of the kind, individually prepared at great expense, and exhibited, under glass, in a well-lighted gallery, give no criterion of the worth of the ordinary objects of sale.

In the present case, and in view of the public interest of the subject, we so far departed from the ordinary rule as to purchase a copy of this print, for the purpose of accurate comparison with one of the same engraving which had been sent for notice by the Heliotype Company. A more critical test of the comparative merit of the two processes would be impossible. The Autotype print appears to possess the advantage of being taken from a proof before letters, as the signature "Jonas Suyderhoef, sculptor," to the right, the words "Gerard ter Burch, pinxit," to the left; and the inscription on the tablet "Pax

*Optima Rerum*," all of which, given in the Heliotype, are wanting in the former reproduction. The respective sizes of the prints are, 13½ inches by 10½ inches for the Autotype, and 15 inches by 11½ inches for the Heliotype. Small strips of the original engraving, to the top and to the right hand, are wanting in the former print. The prices are half a guinea for the Autotype and five shillings for the Heliotype. A drop of water, if wiped off, will destroy the former, but not the latter. In clearness of definition and brilliancy of effect the larger print is incontestably superior, being barely distinguishable from a proof engraving. In the Autotype reproductions the want of brilliancy is due to the film of gelatine which covers the whole surface. No portions of the paper are left uncovered, and thus no pure white can appear—a defect which becomes most distinct in such a comparison as the above.

A key-plate accompanies each print. That of the Autotype Company is the clearest and best drawn; and identifies twelve portraits. That of the Heliotype Company is more grotesque, and only distinguishes nine personages, but gives a brief description of the picture.

## ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The forty-fourth annual Report of the Royal Scottish Academy has reached us: it presents no features of special note. The students to whom prizes were awarded last year were Mr. John Lethen, for the best drawing in the life-school; Mr. H. Frier, for the second best; Mr. R. Gibb, for the best painting in the life-school; Mr. W. F. Hole, for the second best; and Mr. W. F. Hole for anatomical drawing. The Keith prize was taken by Mr. J. Wallace, as the "most meritorious student." It is remarked that "in consequence of the general good conduct of the students the council had difficulty in deciding to whom this prize should be awarded." The artists elected into the rank of Academicians during the year were Messrs. J. M. Barclay and G. P. Chalmers; and into that of Associates, Messrs. G. Reid, N. Macbeth, O. T. Leyde, J. Smart, W. E. Lockhart, and W. B. Brown. Mr. John Linnell, the distinguished English landscape-painter, and Mr. P. A. Fraser, "an accomplished amateur," were elected Honorary Members.—Mr. Hutchison, R.S.A., has received a commission from the Freemasons of Scotland for a marble bust of the Earl of Dalhousie, their Provincial Grand Master.

CULROSS.—The late Mrs. Sharpe Erskine, who died at Dunimarle, near Culross, on the 1st of March, by her will has made a munificent provision for the promotion of the study of the Fine Arts in Scotland. This venerable lady, the youngest daughter and last surviving member of the family of the late General Sir William Erskine, Baronet, of Torrie, had attained the advanced age of nearly eighty-five years. By her deed of settlement, dated nearly twenty years ago, she conveys her whole property and personal estate of every description to trustees in furtherance of an object contemplated as well by herself as by her brother, the late Sir James Erskine, of Torrie (to whom Edinburgh is indebted for the nucleus of the National Gallery); the purpose being the establishment and maintenance of a museum of Fine Arts, to be called the "Erskine of Torrie Institution." Her house of Dunimarle, which now contains a small but very choice collection of paintings, chiefly of the Flemish school, as well as many other works of Art, collected by Mrs. Sharpe Erskine and her brothers, is to be devoted to the reception of the intended museum. The trustees are empowered to add other objects of artistic value to the collection from time to time as the revenues of the trust will admit. Provision is also made for the establishment and maintenance of a botanical garden in the grounds of Dunimarle, where there are already some valuable botanical specimens. Some time must necessarily elapse before the trustees can fully carry out the intentions



of Mrs. Erskine; but eventually the Fine Art Museum at Dunmarle promises to be a most important institution, and to rival the well-known establishment at Strawberry Hill.

**DUNDEE.**—A bronze statue has been erected in this town, in memory of Kinloch, of Kinloch, the "great Scottish advocate of Reform in 1819." It is the work of Mr. J. Steell, R.S.A. The local papers speak highly of the figure as an example of portrait-sculpture.

**BIRMINGHAM.**—The annual meeting of the members of the Birmingham and Midland Institute has been held in the Lecture Theatre, when Mr. W. C. Aitken presided, and, in a speech of considerable length, reviewed the present condition of the society, and its operations during the past year: these are more educational and scientific than referring to Art. The Institute is not only free from debt, but the balance-sheet shows in its favour. A new and enlarged lecture-hall is being erected.

**EXETER.**—A testimonial has been presented to Mr. J. T. Tucker, of Exeter, for his services generally to Science and to Art in that city; but more especially with reference to the "Albert Memorial Museum," of which he is, and has been, "from the first the indefatigable secretary." All who know Exeter, and have visited the museum there, will cordially rejoice that a compliment has been paid to one of the best and worthiest of its citizens: a gentleman who, to our own knowledge, has been foremost among the many by whom Art has been fostered and promoted there. There are few, indeed, to whom Devonshire is so deeply indebted for "services" which have been thus gracefully recognised and rewarded—rewarded, that is to say, by their public acknowledgment, for the "Testimonial" consists in this—that two prizes will be presented annually in his name, to two pupils of the Science and Art Schools.

**IPSWICH.**—It is proposed by the inhabitants of this place and its vicinity to erect in it a statue of Cardinal Wolsey, who was born here four centuries ago. A committee has been formed for carrying out the object.

**LIVERPOOL.**—A new association of painters in water-colours has been formed here under the title of the Liverpool Society of Water-Colour Painters; but it includes a much wider district than its name implies, being practically an association of water-colour artists resident in the north of England and Wales, and is the first provincial society established for the special encouragement of this essentially English phase of modern Art. Its principles of association and management are identical with the two metropolitan societies, known as the "Old Water-Colour Society," and the "Institute of Painters in Water-Colours," with the necessary addition, in a provincial body of honorary members, being artists of reputation resident in London. H.R.H. the Duke of Edinburgh, K.G., is the Patron; Sir John Gilbert has accepted the office of Honorary President; the honorary members consist of Members and Associates of the Royal Academy, headed by the President, Sir F. Grant, and a goodly number of the Members and Associates of the "Old Water-Colour Society," as also of the "Institute," together with a considerable number of artists of repute who are not connected with either of these bodies. Altogether, this new association consists of upwards of one hundred members, associates, and honorary members. The inaugural exhibition of the society is to be opened about the end of April, and will consist entirely of the works of honorary members, members, and associates only. The exhibition will be held in the rooms, Post-Office Place, formerly occupied by the Liverpool Academy of Art. The management will be entirely in the hands of a Council of ten members, all professional artists, as in the case of the metropolitan, and the most successful provincial, Art-associations. The very successful commencement of this new society in Liverpool augurs well for its future; and as its exhibitions are to be held in the spring of the year, it is gratifying to know that it cannot possibly interfere with the operations of the exhibition held under the sanction of the corporation, as that takes place in the autumn; there is room for both, let both go on and prosper.

## MINOR TOPICS OF THE MONTH.

**THE INTERNATIONAL EXHIBITION**—the Second Division—will be publicly opened on the 1st of May. Notwithstanding the gross "blunders" of the Commissioners, it will no doubt prove an attraction to the Metropolis during "the season," 1872; and it cannot fail to contain much that will be instructive as well as interesting. The "specialties" this year will be jewellery and cotton-goods, but the leading jewellers will not be contributors; those of France as well as those of England being much dissatisfied with "the state of things," have declined the invitations conveyed to them in circulars and advertisements. The aids in cotton-goods will be obtained from agents and dealers, and not often from actual manufacturers; certainly, very little will emanate either from Manchester or Nottingham. The contributions to the Fine Art Courts are expected to be numerous and effective; possessors as well as producers of beautiful works will enrich that department of the Exhibition, while the picture-galleries, though not likely to be as excellent as they were last year, will be again sources of powerful attraction. As the Exhibition will so soon be opened, it is needless to say more. The affair has been ill-managed—of that there can be no doubt; we have no desire to make what is bad worse; but if failure, financially and otherwise, be the result, we must hold the Commissioners and the Secretary responsible. They offended where they might have conciliated, made opponents where they might have had cordial allies; and whatever co-operation they receive will be given grudgingly and without heart.

**THE ART-JOURNAL ILLUSTRATED CATALOGUE.**—We shall publish, as we did last year, from month to month, pages of engravings taken from the best exhibited works contributed by manufacturers of various Nations. Our object is, first to supply suggestions to producers; and next, to give to them the advantages that arise from publicity. Such "Catalogues" are useful as examples, and are also very interesting to the public. We endeavour, therefore, to select not only the most serviceable designs, but the productions of such manufacturers as strive to advance Art, in the special calling for which they labour. It is needless to say that all the Industrial Art contributors are eager to avail themselves of such honourable means of publicity, and work under the knowledge that their efforts will thus be largely estimated. The good hence derived is unquestionable. The *Art-Journal*, since the year 1844, has contained at least 20,000 of such suggestive examples, and has represented very nearly 2,000 Art-manufacturers.

**THE JEWELLERS OF BIRMINGHAM**, who number some hundreds, have decided upon not exhibiting individually, but collectively. At a meeting held on the 21st of February the following resolution was unanimously adopted:—"That a combined effort on the part of the Manufacturers, on public grounds, should be made to produce a Collective Exhibition under the name of Birmingham."

**NATIONAL GALLERY.**—The annual report of Sir W. Boxall, the director of the National Gallery, states that the great purchase of the year 1871 was that of seventy-seven pictures and eighteen drawings, bought of Sir R. Peel for £75,000. The only other purchase of the year was one of a picture, by David Teniers, of his own château, bought for £1,000. Two bequests were received in the year—a portrait of Francesco Ferrucci,

by Lorenzo Costa, bequeathed by Sir A. C. Sterling; and John Gibson's marble bust of the painter, W. Bewick, bequeathed by Mrs. Bewick. Sir R. Wallace presented to the National Gallery in 1871 Gerard Terburg's 'Peace of Munster.' The trustees have accepted the loan, for a limited period, from the Duke de Ripalda, of the altar-piece by Raffaele, formerly in the convent of the nuns of Sant d'Antonio di Padova, at Perugia. The picture was placed in the Gallery on a movable stand in October. The daily average attendance in Trafalgar Square in 1871 was 4,880. The number of visitors in the year was 911,658, and at South Kensington 939,329.

**NATIONAL PORTRAIT GALLERY.**—A portrait of Sir Philip Francis, presumed to be the author of "Letters by Junius," has been recently added to this collection. The picture is by J. Lonsdale, an excellent portrait-painter, and one of the founders of the Society of British Artists: he died in 1839.

**THE REPORT OF THE COMMITTEE OF ARTISTS** employed in the decoration of the Palace at Westminster has been delivered to the Board of Works. This committee consisted of Mr. C. W. Cope, R.A., Mr. G. F. Watts, R.A., Mr. E. M. Ward, R.A., Mr. E. Armitage, A.R.A., Mr. J. R. Herbert, R.A., Mr. Fred. S. Barff, M.A., with Mr. Edward J. Poynter, A.R.A., as secretary. They were appointed to consider the best method of painting to be employed in the mural decorations of the palace, and at their first meeting they came to the conclusion that the use of fresco-painting ought not to be abandoned. They appointed Mr. F. Wright, a chemist of experience in these matters, to inquire into the causes which led to the decay of many of their works. He furnished them with an elaborate report, in which he indicated the causes which in his opinion had led to the difficulty of preserving frescoes. He also submitted practical suggestions as regards the mode in which the artists should work. One of these is that—

"Whenever frescoes are painted in situations exposed to the external air or to the atmosphere of crowded assemblies, or where the absorption of moisture from behind is a possible eventuality, they should, as soon as they have attained their maximum of dryness, be protected by an application of paraffin or some other equally effectual material, covering their surface and filling up their pores."

The artists recommend the employment of fresco for the decoration of large surfaces in public buildings, where a strictly mural treatment is desirable, and where the details are simple and massive. In the Houses of Parliament, however, some of them recommend the use of another method of painting, the durability of which there is no reason to doubt.

**THE CRYSTAL PALACE PICTURE-GALLERY.**—The announcement that the directors would, instead of money prizes, award medals—numbering forty, in gold, silver, and bronze—to contributors of pictures in competition, has had a very beneficial effect. The collection, just now opened, will be far better than it has of late years been; artists of high repute have seconded Mr. Warr in his efforts, and the result is a very excellent exhibition—one that cannot fail to attract the tens of thousands who daily visit the Crystal Palace. We shall be in a condition next month to notice its contents.

**ART-JOURNAL PICTURES.**—Arrangements have been made to exhibit at the Crystal Palace during the summer months (commencing on the 1st of May) about one hundred paintings and drawings from which line engravings have been made and pub-



lished in the *Art-Journal*. They will consist of productions by eminent artists, foreign and British; among them being some of the rarest and most valuable examples of Art. Proofs of the engravings will be shown with them.

ROYAL VISIT TO ST. PAUL'S.—We should not have felt ourselves at liberty to mention the fact that Mr. Chevalier has been commanded to prepare drawings illustrative of the royal visit to the City, had it not oozed out in the gossip of a lady's paper. In cases of this kind (which are far from unfrequent) injustice is done to all parties by those who fail to respect the delicacy of feeling that induces the artist not only to be silent himself, but further to impose silence on those who would be the most proper channels for any announcement. Such was the case in this instance. Having said thus much, we may add, that Mr. Chevalier's sketch of the interior of St. Paul's gives, in an unusual degree, the impression that the spectator is actually within the building. Our readers will remember our account of his illustrations of the voyage of H.R.H. the Duke of Edinburgh. The illustration of the great Thanksgiving is in good hands.

THE CASTELLANI GEMS.—It is stated that Government intends to purchase this unrivalled collection for the British Museum, and that a vote for the purpose will be included in the Estimates. We hope the determination will be carried out.

THE WORKING MEN'S EXHIBITION, 1870.—At last the medals have been delivered to those who were entitled to them. No fewer than 2,000 were distributed—too large a number to give them much value: 250 were of gold, 450 of silver, and the remainder of bronze.

THE ILLUMINATIONS on the memorable 27th of February owed much of their attractions to the efforts of Messrs. Defries, who have, for some years past, devoted their energies (and their enormous resources) to that branch of Art—we may so term it, for Art enters very largely into the composition of their works. Their renown has been obtained not only in London, but in many cities and towns of the provinces; fêtes, private as well as public, have by their means received augmented charms; gas having been to them a powerful auxiliary. Nearly all our theatres acknowledge their aid, and on Thanksgiving Day their display excited astonishment as well as delight. It was to them we were indebted for the brilliancy of the Holborn Viaduct, and the street-lamps that lined the ways through which the procession had passed on the eventful morning. It is well that persons interested in such matters should know how and where to obtain co-operation, zealous, effective, and not costly.

CARTOONS.—Four cartoons, prepared, it is said, by Raffaele for execution in tapestry, are on exhibition at 48, Great Marlborough Street. Two of them are of large size and two are comparatively small. It is not stated that they have ever been wrought in tapestry, though they were sent to Brussels for that purpose, and remained there unknown, until discovered by M. Desbrosscher, a distinguished amateur, by whom they were removed to Paris in 1797, and exhibited in the Gallery of Apollo in the Louvre, and two years afterwards at the Exhibition of *Chefs-d'œuvre*. Subsequently they were disposed of to Madame de Chavagnac, who placed them in her Château de Prangins, in Switzerland, since which time they have remained in the possession of the family. The subjects are, 'The Landing of Scipio in Africa,' 'Scipio and Asdrubal at the

Court of Syphax,' 'The Defeat of Syphax,' and 'The Battle of Zama.' The story is that of the fortunes of Syphax, King of the Masæsylians, who, having broken his alliance with the Romans, was defeated by them and made prisoner. The cartoons are in *tempera* and in very good condition, though it is impossible to determine on a slight examination to what extent they may have been injured and repaired. They are undoubtedly very important works, and everywhere show careful and masterly execution; but for whatever suggestions they may be indebted to Raffaele, there are evidences of the work of several hands, and certainly more of that of Giulio Romano than Raffaele. The impersonations especially are wanting in dignity; we repeat, however, that they are important works.

A BUST OF THE MARQUIS OF WESTMINSTER has been executed by Mr. Keyworth, of 62, Buckingham Palace Road, in which the conventional draping of the shoulders has been departed from in favour of the uniform of the Westminster Volunteers, of which the marquis is colonel. The stiffness of the military dress is effectively relieved by a light drapery, or cloak, on the shoulders, and the ribbon of the Garter. The likeness is so successful as to be at once recognised as his lordship.

MR. ALFRED ROGERS, the son of the renowned carver of wood, and himself "as skilful in that art as any," has a class at the Crystal Palace, to which he gives lessons on Saturdays from one to three o'clock, in time for release before the concert. The advantage thus accorded to learners should be made known; for there are many who would gladly avail themselves of an opportunity to learn or to improve under the guidance of a very skilful, and in all respects competent, master. His published book on wood-carving is evidence that he thoroughly "knows what he is about." He has been educated in the best school of England, and he has references to many pupils who will testify to his ability, zeal, and continual attention.

PHOTOGRAPHS OF THE PRINCE AND PRINCESS OF WALES.—Mr. Melhuish, of York Place, Portman Square, has recently published a pair of photographic portraits of these illustrious personages in the costumes they wore when honouring with their presence the "Waverley" ball, where the Prince appeared as the Lord of the Isles, and the Princess as Mary, Queen of Scots. As examples of photographic art these prints are really beautiful; soft and harmonious in colour, yet brilliant and definite in their details. As pictures they are life-like, and well studied in arrangement and general composition. The portrait of the Princess is most elegant and beautiful, with a tinge of sadness in the face such as her Royal Highness may appropriately have assumed for the character with which, for the time, she had associated herself. The figures, we may remark, are full-length, standing about four and a half inches in height.

GOLDSMITH'S WORK.—The adaptations of select classic and ancient designs to modern jewellery effected by Mr. Phillips, of 23, Cockspur Street, are among the most remarkable products in goldsmith's work of our times. There was discovered beneath Henry VII.'s Chapel a frieze by Torrigiano, bearing a florid composition, of which the dominant forms were the rose of England and the *fleur-de-lis* united by a foliage tracery. This has been adapted as a bracelet design, in pierced work, of course, and in this form constitutes the most lovely and delicate piece of work that has long been

produced in this class of ornamentation. But to go further back, even to the splendid Olympiads of the Rhodian art, there is a reproduction of a Greek necklet—it may be so called—of surpassing beauty. It is formed of two thin gold bands, between which runs a course of gold beads and *plaques*, and from a lower band depends a course of gold *amphora* perfect with the handles. This is a very successful imitation, reminding us of the most elegant existing *relique* of the goldsmith's work of antiquity. Mr. Phillips reproduces also a fac-simile of a brooch, designed by Holbein, as it appears in a portrait of Queen Elizabeth at the age of sixteen. It is of the diamond-pattern, filled with gold tracery, and completed by three pearl pendants below. The portrait is the property of the Queen. There is a marvel of workmanship, as a Henri Deux brooch, which may be also worn as a pendant. It consists principally of two portraits; one of the king and the other of Diana of Poitiers, between and over which is the well-known monogram; the whole is surmounted by the crown of France. The portraits are bound in by a thin framing, commencing upwards with two griffins' heads in enamel, descending as a vegetable form in white enamel, the whole constituting a brooch or pendant of great beauty. Another work in the Henri Deux taste is a pair of earrings, diamond-pattern, formed of relief-passages of enamel, set with diamonds and pearls: the work in these ornaments is really a triumph of skill, and the effect is superb. A rose has also been reproduced in gold, copied from the seal of an ancient document. The leaves are raised, and being burnished on both sides, the direct and reflected lights are singularly effective. Another rose in enamel has been copied from a document, to which is attached the sign-manual of Henry VIII. The design is by Holbein, who, in commemoration of the union of the houses of York and Lancaster, has formed the flower of white and red leaves. This may be used as a brooch or a pendant. These are but a few of the valuable products of which Mr. Phillips has enhanced the value by the taste shown in the manufacture.

LAMBETH SCHOOL OF ART.—An appeal is being made in behalf of this institution to liquidate a debt of upwards of £300, still unpaid, for the rebuilding of the premises five or six years ago. The school, under the management of the able head-master, Mr. John Sparkes, is doing right good work, and many of the pupils who have received Art-education in it, have distinguished themselves in the schools of the Royal Academy, or have found employment in the establishments of some of our leading manufacturers. But the neighbourhood is comparatively poor, and cannot supply the pecuniary aid necessary to free the institution from debt, and so enable its master and committee to work freely. We shall be glad to learn that the aid now sought for has met with an adequate response. The distribution of prizes to the successful competitors among the students took place on the 7th of March, when Mr. Tom Taylor presided, and delivered an address.

STATUE OF THE QUEEN.—Mr. Noble is at work on a statue of her Majesty, to be placed in St. Thomas's Hospital, as a gift to the institution from its President, Alderman Sir John Musgrove, in commemoration of the laying the foundation and of the opening of the building for patients, both of which ceremonies were performed by her Majesty. The model, life-size, is now completed: it represents the Queen seated as she last appeared in the House of Lords.



## REVIEWS.

**THE ETCHER'S HANDBOOK.** Giving an Account of the Old Processes, and of Processes recently discovered. By PHILIP G. HAMERTON, Author of "Etching and Etchers." Published by C. ROBERSON & Co.

THIS book, though treating of the same subject as the author's "Etching and Etchers," noticed by us in 1868, is a work of quite a different character. It is simply what the title infers it to be—a guide to the practice of etching; and Mr. Hamerton goes at once into the matter without anything by way of introduction, save a few preparatory remarks to the student by way of counsel.

The value of the instruction and of the different processes which are here brought forward, is only to be tested by experience; and we, not being etchers, can only commend his treatise to such as are desirous of acquiring this very beautiful Art—one which always affords us intense pleasure, when carried to the perfection seen in the works of many of the old masters, and in those of a few modern practitioners; such, for example, as those by Jacquemart, noticed in our columns last month, whose productions Mr. Hamerton most justly eulogises. We quite agree with him that, "there are a few good living etchers, but very few; and out of the quantities of etchings which are published every year, nine out of ten are not only valueless, but a nuisance, doing much harm by propagating and confirming the false conceptions of the art which are generally prevalent."

We do not care to criticise too closely the examples he has introduced into his handbook; because they may be assumed only to show the results of certain different processes, and nothing more. They are simply bits of landscape, and single trees; the latter come out well; but the former are ineffective, and somewhat confused; "wanting, what the author considers to be the "second step" towards becoming "a good draughtsman with any pointed instrument"—the "mastery over the relations of light and dark in nature." The chapter headed "Vulgar Errors about Etching," contains some remarks about Art generally which students of all kinds may consult with advantage.

**CHESTER AS IT WAS.** By the Very Rev. J. S. HOWSON, D.D., Dean of Chester; and ALFRED RIMMER, Architect. Published by LONGMANS, GREEN, & Co.

A rare old city is Chester. It has no exact parallel in our own country, nor in that of any other, though Bologna and Berne have sometimes been compared with it; but neither of these cities possesses the peculiar architectural features which render Chester unique. The requirements of modern times and the hand of time have done much, even within our own recollection, to alter some portions, at least, of the general appearance it had in days gone by; still, there is very much remaining to give an excellent idea of its ancient character.

It is the object of the joint work of Dean Howson and his co-adjutor to make this idea more vividly distinct by presenting engravings—they are little more than a kind of etchings, well executed—of the most singular and attractive parts of the city, as they may be supposed to have existed long since. A few of the most famous half-timbered houses, and one or two of the "Rows," appear among the illustrations, which also include some woodcuts; but the cathedral and principal churches are the objects that have chiefly engaged the attention of the authors. The volume, however, has no pretensions to be considered a history of Chester, even architecturally; Dean Howson has simply contributed a few descriptive remarks; and Mr. Rimmer has also supplied some, on the edifices that form the illustrations, engraved, it may be presumed, from drawings by the latter gentleman.

"One purpose of this book," writes the Dean in his preface, "is to encourage and diffuse a friendly feeling towards the work of restoring Chester Cathedral, which has now been in pro-

gress during three years with considerable success." We very gladly give our aid to this object by commending the volume most emphatically to all who desire to see our noble cathedrals still standing amidst us in their glory, silent yet powerful evidences to the genius, piety, and liberality of our forefathers.

**LES CHATS.** Par CHAMPFLEURY. Published by J. ROTHSCHILD, Paris.

Bougeant, in his "Amusement Philosophique sur la Langage des Bêtes," expresses the opinion that "animals are nothing but demons; and that at the head of the demons marches the cat;" and, certainly, one does occasionally hear sounds proceeding from the creature, or creatures, which must be called demoniacal. But demon or not, the cat is a favourite in most houses, second only to the dog; and sometimes preceding the latter in popularity,—with the junior members of a household especially: unquestionably it merits a worthy historian such as M. Champfleury proves himself to be in the work on our table, which has now reached its fifth edition—ample testimony to the interest it has created.

The author treats his subject in three principal divisions, which are again subdivided into chapters, each having a special heading. The first part commences with the sacred cat of the Egyptians, proceeding to the consideration of eastern cats, cats of the Greeks and Romans, ancient popular traditions concerning them, their enemies, and their friends, &c. The second part concerns the animal in its domestic character; its curiosity, sagacity, language. The third part embraces a variety of topics associated with the habits of the cat, in infancy, manhood, and old age: and an appendix of about fifty pages relating to a diversity of feline matters brings the whole to a conclusion, and, we think, exhausting the subject.

It is an amusing volume, rich in anecdotes of cats and cat-lovers; and is profusely illustrated with engravings, grave and humorous, not made specially for the book, but taken from pictures and sketches by artists "of all nations."

**THE WORKS OF SHAKSPEARE.** Edited by CHARLES KNIGHT. With Illustrations by Cope, R.A.; Leslie, R.A.; E. M. Ward, R.A.; W. P. Frith, R.A.; H. S. Marks, A.R.A.; and others. Part I. Published by VIRTUE & Co.

Mr. Knight's annotated edition of Shakspeare is generally acknowledged to have almost exhausted the subject of commentary on the plays of the great dramatist: his explanatory and descriptive notes are lucid and ample, contributing greatly to the right understanding of what to general readers may seem obscure in the text. Moreover, his introductory and supplementary notes to each play show much historical knowledge, an insight into human character, and an acquaintance with the manners and customs of the countries and the eras of the scenes where and when the events are assumed to have taken place.

Messrs. Virtue & Co. are now issuing, in parts, a new edition of that published some years since by Mr. Knight, with the exception of his illustrations. Instead of these, large engravings on steel, from pictures of many of our most distinguished painters, will be introduced. The first part has made its appearance: it contains *The Two Gentlemen of Verona*, and a portion of *Love's Labour's Lost*. The work is printed in a bold type, similar to that employed two or three centuries ago, is of folio size, and therefore well suited for the library.

**THE MISTRESS OF LANGDALE HALL:** a Romance of the West Riding. By ROSA MACKENZIE KETTLE. Published by TINSLEY BROTHERS.

We briefly notice this book for several reasons; first, because it contains a charmingly-drawn frontispiece by Miss Clara, and a vignette by Miss Rosa, Kettle, well engraved on wood by Mr. Knight. The author is an artist, and the

Art-productions of her sister are well known and highly estimated. Next, the volume is an experiment on the part of its publisher—to issue at the price of six shillings that which has been heretofore published at a guinea and a half, "a three-volume novel." We earnestly hope the project will succeed: it was tried many years ago by Chapman and Hall, but abandoned after a time. At present the circulation of works of fiction is limited to the libraries: if this plan prospers, such books will be bought and not borrowed. Miss Kettle writes thoroughly well; her stories are always interesting, bordering upon the sensational; her characters are strong, yet true; and her "English" is pure and healthy—an advantage not always obtained by "lady writers." The book is a good beginning of the series; we hope it will be as well followed up.

**PAST AND PRESENT; OR, SOCIAL AND RELIGIOUS LIFE IN THE NORTH.** By H. G. REID. Published by EDMONSTON AND DOUGLAS.

These are detached essays, sketches, stories, and recollections of persons and things interesting to very many readers and thinkers. They are republished from the *Fortnightly Review*, the *Westminster Review*, the *British Workman*, and other sources, and are well worth preserving in this collected form; the author has, however, carefully revised and prepared them "for the press." Of the wood-engravings we cannot say much; but the letter-press exhibits the experience of a man of sound sense, keen observation, and large knowledge of mankind. It is pleasant as well as profitable reading, abounding in anecdote, and relating many novelties with force and effect.

**SHAKSPEARE'S SONGS.** Published by VIRTUE & Co.

Few prettier volumes than this have been issued; of convenient size, tastefully bound, and thoroughly well printed on fine paper, it forms one of the most graceful gift-books that can be presented to friend by friend. It is full of illustrations, head and tail-pieces to the several songs, with engraved initial-letters. It was a good thought to bring together from the plays of the poet all the songs that may be detached without prejudice. It contains also some brief explanatory notes.

**NINE ORIGINAL ETCHINGS,** illustrating "Aldonere, a Pennsylvanian Idyll." By LLOYD MIFFLIN, Jun. Published by PENNINGTON AND SON, Philadelphia.

Mr. Mifflin asks for our candid opinion of his work; and we would recommend him before he attempts anything of the kind again, diligently to study drawing, especially in the way of natural forms; and secondly, to make himself thoroughly acquainted with the principles of light and shade, and the value of effects; for anything more weak and disjointed than these little vignettes can scarcely be imagined. It is only fair, however, to remark, that they are his first attempt, and executed at the request of his friend, the author of the poem, within a very short period; previously to this he assures us he "had never seen or touched an etching-needle." If he would lay aside this instrument for a time, and practise with the lead-pencil, he may by-and-by accomplish something, for he has taste and feeling; but both want educating.

**RECORDS OF 1871.** By EDWARD WEST. Published by E. WEST, and SIMPKIN and MARSHALL.

Year by year, during a decade, Mr. West has noted down each particular event in which the public may be supposed to feel interest, and has made it the subject of a short poem. His versified "records" of the last year has made its appearance; it contains a variety of subjects, some great, some very small; and if the poetry does not rise to a high tone, the moral throughout is entirely good.

